

SSPCSER | 1527395
SHELVED | SLUG.
BY |
TITLE. |
U. of U. | Marriott Library 24 JANUARY 2003

JANUARY 2003 ISSUE #169 ALWAYS FREE
UNCENSORED SINCE 1989 WWW.SLUGMAG.COM

**"WAR
SUCKS."
—HENRY ROLLINS**

—PLUS—

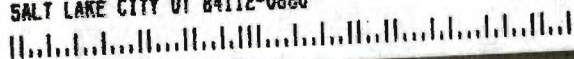
**REMEMBERING
JOE STRUMMER**

**2002 IN REVIEW:
ONLY THE BEST
ALBUMS!**

IN MUSIC WE TRUST

*000121*****3-DIGIT 841
MARRIOTT LIBRARY SERIALS 3*
ATTN: BILL 52 P1
295 S 1500 E
SALT LAKE CITY UT 84112-0860

PRST STD
US POSTAGE
PAID
SLC, UT
PERMIT #7237



THE BIGGEST DJ'S IN THE WORLD IN JANUARY!

JAN 16TH: **PAUL OAKENFOLD**

JAN 23RD: **DEEP DISH**

JAN 30TH: **HUMPTY VISSION**

WEDNESDAYS
LADIES NIGHT

LADIES ONLY \$1 UNTIL 11PM!
\$3 WATERMELON KAMIKAZES
\$3 SEX ON THE BEACH!
ALWAYS SOLD OUT!

SATURDAYS
GROOVE

DANCE ALL NIGHT TO
SALT LAKE SUPER DJ'S
SCOTT QUICK, NEBULA
BIG STEFFAN AND PANAMA

LOVE THEM APPLES!!

CLUB AXIS IS A PRIVATE CLUB FOR MEMBERS
100 S. 500 W. WWW.CLUBAXIS.COM

SLUG *mag*

14th Anniversary Party & The SLUG Queen's Birthday Bash

Friday, February 28 2003

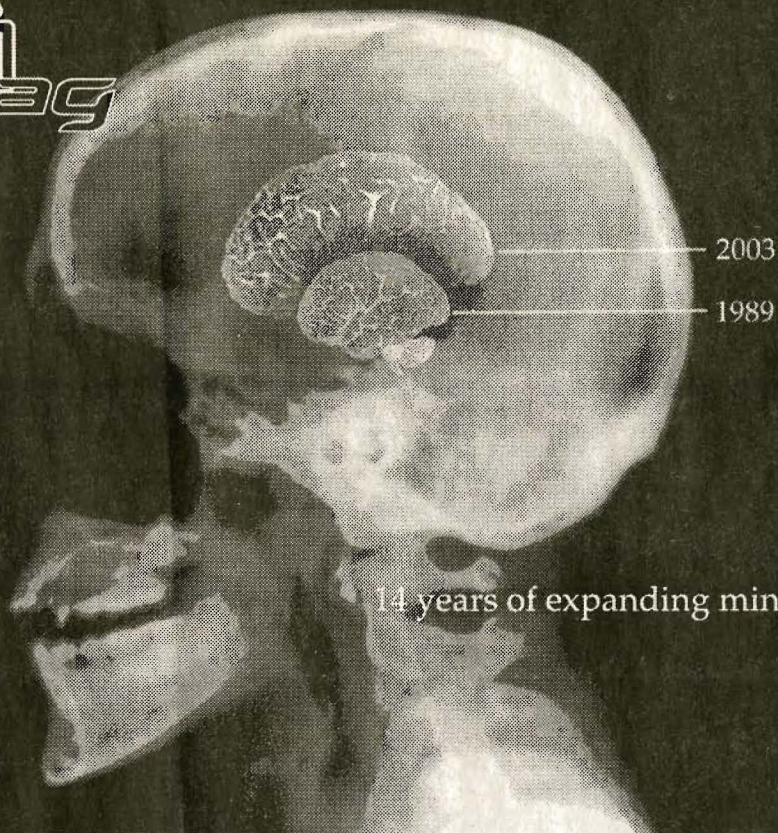
@

X-Scape*

Featuring:
Anima Nera
Corleones
Stiletto
& Iodina

No restrictions!

(*a private club for members)



14 years of expanding minds

Takamine Eden Ampeg Crate Mesa/Boogie Gallien-Krueger Rocktron VHT Matchless Tony Bruno Bad Cat Victoria

GUITAR CZAR

2953 E. 3300 S. SLC 84109

801.466.8666

MONDAY-SATURDAY

10:30-6:30

Lower Prices,
Better Service,
Greater Selection
of Brand Names.
Come in and let
us show you!

Lessons,
Repairs, & Financing

MITD Duncan Antiquity DiMarzio EMG Bartolini Fishman B-Band Groove Tubes Lakland Zon Modulus Warwick

SWR Marshall Vox Zinky Boss Digitech KORG Zoom Electro-Voice

ESP Gai Ibanez BC Rich Handmade Tacoma Douro Lexicon F-Bass

DECEMBER 2002

The Features

JOE STRUMMER RIP pg 23

SLUG MAG TOP 10 pg 29

LOCAL HERO pg 34

STILETTO pg 14

SUITE 13 pg 6

HENRY ROLLINS pg 24

The Favorites

CD REVIEWS pg 38

DAILY CALENDAR pg 44

DEAR DICKHEADS pg 6

INDIE LABEL

SPOTLIGHT pg 12

GERIATRIC ROCK pg 29

GLITTER, GUTTER,

TRASH pg 18

LAME ASS CONCERT

PREVIEWS pg 30

LOCALIZED pg 9

LOCAL CD REVIEWS pg 22

MODUS OPERANDI pg 19

WRITTEN IN BLOOD pg 16

ZINELAND pg 13

www.slugmag.com

801.487.9221

SLUG

SALT LAKE UNDERGROUND
2225 SOUTH 500 EAST, SUITE 206
SALT LAKE CITY, UTAH 84106

PHONE: 801-487-9221

FAX: 801-487-1359

WEB: SLUGMAG.COM

EMAIL: YOUSUCK@SLUGMAG.COM

PUBLISHER:

EIGHTEEN PERCENT GRAY

EDITOR: ANGELA H. BROWN

ASSOCIATE EDITOR:

STAKERIZED!

COVER PHOTO: ANGELA H. BROWN

COVER DESIGN: DAVID WILSON

GRAPHIC DESIGN: KIM ROST

DAVID WILSON MONICA BORSCHER

WEB DESIGN: PATRICK KENDALL

COPY EDITOR: DAVID BARRETT

ASSOCIATE COPY EDITOR:

BRIAN MEHR, NATE MARTIN

PHOTOGRAPHERS:

EMILY ALLEN SHAWN MACOMBER

ANGELA H. BROWN

COLBY CROSSLAND DAN CORDER

MARKETING MANAGER:

STACEY ADAMS

SALES COORDINATOR:

JOSH SCHEUERMAN

AD SALES: REBECCA VERNON

CHRIS DISABATO

AD DESIGN: KIM ROST

MICAH ROQUIERO

LOCALIZED POSTER ARTIST:

CAMILLA TAYLOR

SLUG QUEEN: JENNIFER NIELSEN

SLUG PRINCESS:

NETTY MARSHALL

DISTRIBUTION: MIQUEL PERSCHON

MASON FEITZER DAVEY PARRISH

SONNY FLEMING BRENT MUNDY

JOSH SCHEUERMAN REZ

OFFICE COORDINATOR:

MARCUS PIRES

TRASHY JOURNALISTS:

CHRIS DISABATO DICK RIVERS

JIM ZIGLER 1:AMY:7 KEVLAR 7

REBECCA VERNON SHAME SHADY

JOHN FORGACH STAKERIZED!

RYAN MICHAEL PAINTER

DAVEY PARISH WILLIAM ATHEY

DAVE BARRATT MARIAH MANN

JOSH SCHEUERMAN

CARLY FULLMER JENNIFER NIELSEN

A SPECIAL THANK YOU

TO OUR INTERNET:

DANIELLE MARRIOTT

AUSTIN SMITH COLBY CROSSLAND

LESTHAN MOORE BECCA SOSA

Support YOUR Scene!

URBAN LOUNGE

A Private Club For Members

241s. 500e. slc

801.746.0557

EVERY SUNDAY
BREAKBEAT SUMMIT

EVERY WEDNESDAY
READY STEADY GO

TUESDAY, JANUARY 7
LE FORE, THE CHRONIES

THURSDAY, JANUARY 9
LION DUB

FRIDAY, JANUARY 10
SLUG'S LOCALIZED
PRESENTS...
OPTIMUS PRIME,
COYOTE HOODS, &
CHINESE STARS

SATURDAY, JANUARY 11
REDD TAPE,
RED BENNIES,
TOLCHOCK TRIO

TUESDAY, JANUARY 14
THE WORD GO, HELLO
AMSTERDAM

THURSDAY, JANUARY 16
NON PROFIT, MR.FURLEY

FRIDAY, JANUARY 17
SATRMY, ACROMA

SATURDAY, JANUARY 18
DEB GRAHAM CD
RELEASE PARTY

TUESDAY, JANUARY 21
ONE MAN ARMY

FRIDAY, JANUARY 24
RED BENNIES, CHINESE
STARS

TUESDAY, JANUARY 28
OPTIMUS PRIME, ERIN
SCHEFFER

THURSDAY, JANUARY 30
RABBITWITCH, GERALD
MUSIC, REDD TAPE



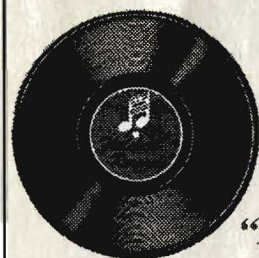
KICKING JUDY

Sat from 9 to midnight
KRCL 90.9 FM



LIONHEAD

r e c o r d s



&

Orion's Music

"Locally Owned & Operated Since 2002" of salt lake

WHY SHOP ANYWHERE ELSE?

878 East 900 South - Salt Lake City, Utah 801-531-8181

DRINK SPECIALS

sunday \$1.50 beer
monday \$5.00 pitchers
tuesday \$5.00 pitchers
wednesday \$2.00 cocktails
thursday \$2.50 large coors

MONK'S

19 east 200 south
below kinko's downtown
free parking in the walker building after 8:30pm

serving sliced and full
PIZZAS
every night

live music line

january 1 wednesday daniel day trio
january 2 thursday ridge runners
january 3 friday erasme heaters
january 4 saturday karaoke
january 5 sunday optimus prime
january 6 monday lion head records
january 7 tuesday tba
january 8 wednesday steve lyman trio
january 9 thursday daniel day trio
january 10 friday erosion's 7" vinyl release party
january 11 saturday karaoke

january 12 sunday tba
january 13 monday lion head records
january 14 tuesday open mike
january 15 wednesday colossus
january 16 thursday bronte james & trio lile
january 17 friday tba
january 18 saturday karaoke
january 19 sunday rubber butter
january 20 monday lion head records
january 21 tuesday rubber butter
january 22 wednesday daniel day trio



january 23 thursday colossus
january 24 friday gerald music
january 25 saturday aroae
january 26 sunday 2+1 trio
january 27 monday lion head records
january 28 tuesday open mike
january 29 wednesday colossus
january 30 thursday chinese stars
january 31 friday jd moffat trio

a private club for members

I think we can all agree on two things.

**ONE: SALT LAKES' s MUSIC SCENE Kick's Ass, and
TWO: IT'S BEEN IGNORED FOR FAR TOO LONG!**

In our attempt s to give local bands maximum exposure, SLUG is doing it's second annual Utah band list in the upcoming 14th Anniversary Issue. Street date: February 5th, 2003.

Get you band listed for FREE!

We hope that this guide will help your band network with other bands, attain club bookings, and inspire you to notice what other local musicians are creating in our market. It's Easy for your band to be listed and it's FREE! **Deadline: January 20th 2003.** Simply answer the questions listed below and fax, email, or snail-mail your answers back to us. Band Name, Band Description in 15 words or less, CD's released (title, Year), Phone, Contact name, e-mail, website, City in Utah where your band is from, and Genre of Music.

www.slugmag.com

READY. STEADY. GO

Wednesdays at the
URBAN LOUNGE
241 S 500 E SLC

21
and
over



Dance
to
brish
and
indie
pop
and
60s

A PRIVATE CLUB FOR MEMBERS

ABSINTHE

One of City Weekly's top 50 albums
Is now available in the following stores:

WIZARDS 1057 East 2100 South

DARK STAR 3394 West 3500 South

STARBOUND MUSIC 3500 South 2900 West

CD WHEREHOUSE 4968 South Redwood Rd.

HEAVY METAL SHOP 63 East Exchange Place

GRAYWHALE CD 4700 South 1763 West

WHEREHOUSE MUSIC 2107 South 700 East

2ND SPIN CDS 2120 South 700 East

contact us at absinthe_mari@yahoo.com



Dear Dickheads,

First, I would like to commend you for printing Joan Jett's letter to Rolling Stone. But why was there no mention of Joan Jett & The Blackhearts performing at the State Fair (except in the Daily Calendar), no interview, nothing in the Lame Ass Concert reviews, and no review of the show? Also, Joan Jett would have been perfect in the August First Annual Sex Issue.

Have any of you heard the "Fetish" CD, released in 1999?

Finally, I would urge you to print this so it doesn't end up as an open letter to S.L.U.G. in another publication.

Sincerely yours,
-gutterscumpig

Thanks for the kind words. We're so pleased that you approve. As for the other points you touched on, we are way ahead of you. We tried to interview her about her own label Black Heart Records for our own Women in Rock Issue (July 2002), but Ms. Jett was too busy playing for the troupes in Afghanistan. Sometimes even SLUG gets turned down for an interview. Next time, if you got some big shit to say, get off your ass and submit a show review. And if you love Joan Jett so much, why don't you marry her? Ooo, threats - my favorite.

Dear Dickheads,

WHERE THE HELL IS WHITE HISTORY MONTH?

Don't get me wrong I'm not racist or anything, but honestly, I was recently looking through all of the clubs offered at the college, trying to find an ethnically based club I can join. And there isn't one. Count them ZERO. You've got the MESA club, Polynesian club, Native American Student Association, Hispanic student council, Asian student association, and last but not least the African American Awareness Association. As a middle class white male, none of these clubs are directed toward me. And yet if I were to start the MCWAC (Middle Class White American Club) people would riot. So I ask you this question, WHAT THE FUCK? How is it that people can have any club they want as long as it is not directed specifically towards white people? I don't care if The MESA club is here; in fact I think that it's great. But how come it's so wrong to have a club where a bunch of white American kids can sit down and talk?

Again this sort of reverse racism is prevalent in our own governmental system. You all know about Black History Month right? The fact that we have a month to celebrate African American achievements is a great idea.

But where the hell is White History month? Can somebody answer this question for me? Is it that the other eleven months out of the year are already White History Months? Or is it that we just don't have one? And while we're at it, where is Latino History Month? Or what about Prussian History Month? This kind of thing seems to remind me of the old "Separate but Equal" laws that were passed in the early 1900s. If I want to start recognizing great achievements of White People, let's say Edison for example. All of the sudden I'm a racist neo-nazi pig. But if I want to honor Martin Luther King, I am praised for my racial understanding.

Again the question is, WHAT THE FUCK?

I also have an issue with reparations for colored people whose ancestors were enslaved. I believe that slavery is wrong but let's be honest.

No one alive today has been enslaved, we're talking about these people's great great grandparents. So can someone explain to me why I'm going to give my tax dollars to people who were never slaves themselves? If reparations are enacted, these people are going to be laughing all the way to the goddamn bank. Do I go around suing the Italian government because when they were the Roman Empire they destroyed my Germanic ancestors. No way. Because it's the past, I wasn't there.

I'm also tired of hearing about the mistreatment of the Native Americans. Now I will be the first to say that what happened to them was wrong. But I will also be the first to say that the deal they got was pretty fuckin' sweet. Since the time that the first Cro-Magnon man walked out of the primordial soup, the very first thing he did was make himself a club and go beat the hell out of the monkeys and take their territory. Things have been that way ever since. The more advanced civilizations have always destroyed the weaker ones. Usually they eradicated them completely or drove them out of every corner of the land. This was the way it had always been. On that level the Native Americans got one hell of a deal when their conquerors gave them a bunch of really crappy land to live on. Not only that but the Natives were free to join the society of their conquerors if they so chose.

Never in history had any conquered people been given such a sweet deal. Is the way of life as it had been for the Native Americans gone forever? Yes. Have cultures been lost that way since the beginning of time? Yup. The Native American culture as it had been circa 1600 has been destroyed by another civilization whose technology was better. Will it happen again? You can bet your sweet little dick on it. What I'm really trying to say is that I'm tired of people playing the race card. The world is not a perfect place and it never will be. I'm also tired of people dwelling on the past. The past is just that, meaning that it's over, no more, departed, finished, done, gone. The Germans invaded France in World War II but now, fifty years later they have forgotten the past and moved on to make a better future. Honestly people, for the love of all that is good and holy, can we just stop trying to make a buck because somebody wronged our ancestors, and can we please stop playing the race card. If you're Black, Hispanic, Asian, Female or any other „minority% and have better grades than me, then by all means you should be accepted to medical school instead of me. But if you are accepted with a 2.5 cumulative over another student who has a 4.0 just because you fall into that same group of „minorities% then there is something wrong with the system. It's called reverse discrimination. The fact of the matter is that we are all humans and we all deserve the same rights and privileges as any other human being, regardless of race, creed or color.

You know – that all sounds an awful lot like something Adolf Hitler would say. You sound a little bitter there, little man. Maybe if you spent more time studying and less time playing the victim of reverse discrimination your grades would improve. Then you could advance on your own merits rather than suffer at the hands of the latest in conspiracy crazes. It aint easy being human, but it doesn't have to be so hard either. Can't we all just get along?

Dear Dickheads,

This letter is in response to the comment made by the editor. It was responding to someone who wrote a letter. They stated that that person is probably the one responsible for the animal slayings in the avenues. I find this repulsing and disrespectful! To accuse someone of such heinous crime should not be tolerated. You are not a detective, nor any official with that investigation, and have falsely accused someone of a crime they clearly did not commit. I doubt someone who slays animals, has any time to worry about what bands get put in magazines, or have time to write a letter to this magazine. If anything they'd probably go to a much more respectable media sort. I hope that the people in slug feel ashamed for making such a vast accusation. In life today we don't need people accusing each other of torturing animals, or getting all riled up over nothing. We need to teach readers respect, and that it's not ok to jump into something without facts. The proper response to that would have been to answer the question directly, not start some stupid thing saying he is responsible for the animal killings. I find this offensive, and unjust. I think you should apologize for it.

—Amber

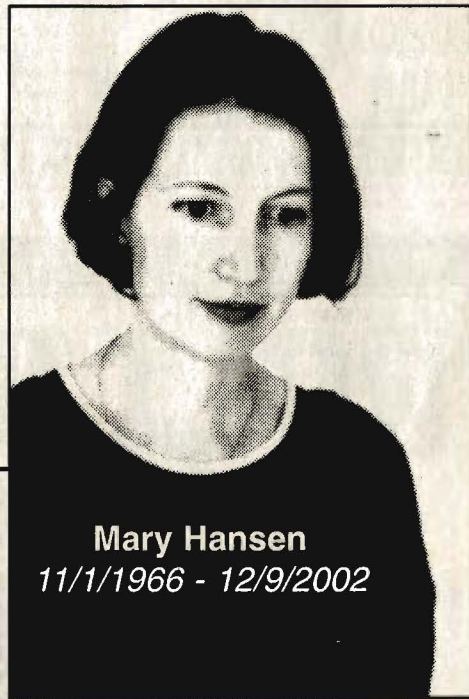
I sure as fuck hope that you aint accusing me of accusing somebody of a crime! First off, you should use the proper nomenclature and allege that I accused him. Who the hell are you anyway, his little hell bound pussycat? Why so defensive? Do you have something to hide? You probably hold the animals while he guts them. Next time I want any shit out of you I'll squeeze your head. Sue me.

So yeah any ways any hey any who yeah somethink like that i think so any ways k i hang out uo at grounds for coffe and i like reading wich ever issue is out at the time over an over again i just like the issue and i love looking at the tattoos that people get and when they r inthe issue most of the time they r not in there but anyways i just though i would write and tell that i love slug mag and if there is anything that i can get on my e-mail please send i woudl like it so very much tnahk u have a wounderfull time in hell "quote the "RAVEN" never more.

What the fuck??? Uh, thanks. I think. Rock out with your cock out and keep right on reading SLUG. We got your back, you freakin' weirdo. Normally I'd never recommend such a thing but maybe you should consider switching to decaf.

WRITE YOUR RANT TO US.

**e-mail: Dickheads@slugmag.com Fax: 801.487.1359
Snail-mail: 2225 South 500 East Ste. 206 SLC, UT 84106**



Stereolab

vocalist **Mary Hansen** died in a cycling accident in London on December 9, 2002. The band's spokesman, Mick Houghton, said the accident happened as Hansen was cycling through central London.

"We believe a vehicle, possibly a truck, backed into her, but I really don't know much more than that at the moment," he said.

In a statement, the band's other members expressed their sadness at the news of her death.

"The suddenness of her death has shocked the band," it said.

"Mary was a special person. Our thoughts are with her family and friends who will miss her greatly."

Hansen, an Australian, had been a vocalist and guitar player with Stereolab since 1992.

Combining an inclination for melodic 60s pop with an art-rock aesthetic, Stereolab were one of the most influential alternative bands of the 90s.

At the request of Mary's family donations can be made to CanTeen, The Australian Organisation for Young People Living with Cancer (www.canteen.com). Cards and letters of condolence can be sent to the family at - Mrs. Moira Hansen. PO Box 196, Maryborough, Queensland 4650. Australia.

Mary Hansen
11/1/1966 - 12/9/2002

THE

BLUE PLATE

DINER

GOOD FOOD
GOOD FUN

**CHEAP
PRICES!**

OPEN
7AM-10PM
DAILEY



2041 SOUTH 2100 EAST, SALT LAKE CITY, UT 84105 463-1151

City Weekly
Best of Utah
2002

Salt Lake's Best Vegetarian



- Nightly Gourmet Specials
- Lunch Buffet Wed-Fri
- Weekend Brunch
- Wednesday Nights
All You Can Eat Pizza
- Open Wed-Sun

Sage's Cafe



VEGETARIAN ORGANIC
Salt Lake City, Utah

473 E Broadway (300 South)

322.3790

www.sagescafe.com



Chemical-Free Cuisine

THRASHER!

FOR A FULL SCHEDULE VISIT
WWW.THRASHERPRESENTS.COM

PSP

AN EVENING WITH
HENRY

ROLLINS



TUES
JAN 14
7:00PM
DOORS

KINGSBURY HALL 1395 E PRESIDENTS CIRCLE • 801-581-7800

Artix
WWW.ARTIX.ORG

SAT JAN 25TH!!!

THE MINIBOSSES

PLAYING UPDATED COVERS OF ALL
YOUR OLD NINTENDO FAVORITES
ZELDA, CONTRA, CASTLEVANIA...!

LIVE AT XSCAPE BASMENT*

WITH

I*C*B*M

WE HATE YOU TOO.

TICKETS ON SALE NOW AT AREA 51*
8 DOLLARS PRESALE OR 10 DAY OF
ALL AGES, THIS SHOW WILL SELL OUT!
DOORS AT 7:00 PM

BE SURE TO CHECK OUT S.L.U.G. PREVIEW
IN THIS ISSUE!

*APRIVATE CLUB FOR MEMBERS

WWW.MINIBOSSES.COM

LOCALIZED



Interviews by Camilla Taylor

GET LOCALIZED.

SUPPORT YOUR SCENE THROUGH LOCAL MUSIC. Every second Friday of each month at *The Urban Lounge*. In January Watch **OPTIMUS PRIME**, **THE COYOTE HOODS** & **THE CHINESE STARS**. 01.10.03 \$5.

The **Coyote Hoods** play music that will make you weep- or that's what they hope will happen. They're a duo unlike any other found in Salt Lake. I chatted with them at Todd's bar after Scott flew in from California. Following an exchange of X-mas socks between Scott and Dave, we discussed their music.

Photo: Emily Allen



The Coyote Hoods

Scott Selfidge: Vocals and guitar
Dave Payne: drums

SLUG: How have your holidays been?

Scott: Great, I just got back from California.

Dave: Do you want to hear some history?

Scott: About me?

Dave: Yeah.

Scott: There's nothing interesting about me.

Dave: It's interesting. Scott lived in California, he played in this cool group out there called **Gamerra**. I met him when **Red Bennies** was playing out there and we became cyber-friends over the next year or so. He used to build guitars in a shop. And he was working on this guitar for me, I was going to buy it from him and he was making it from scratch. So, I went and visited him a couple of times and got the guitar. Eventually he decided that he wanted to move away from home, so he moved out here and lives with his friend Mike, who also moved out with

him. Then he played in my group, and since he's moved he's been working on his own music, **Coyote Hoods**, and now I play in his group. That's about the gist of it.

SLUG: You moved out here for the music?
Scott: For the music. That, and it's cheap music. You make two compromises to live in California. One, just to say that you're in California. There's nothing good in California. California's very bad.

SLUG: And the other compromise?

Scott: It's like a big suburban shithole. Anything that you want to do, you can't do it.

Dave: That's some interesting history. It illustrates what a nice place this is. Here, everyone has a better attitude.

Scott: There's no pretension. Well, there's some, but not as much as in San Francisco.

SLUG: What other projects are you two in?

Dave: Red Bennies.

Scott: I play in **Optimus Prime** and **Ether**.

Dave: Scott plays with **Poo Pee Dee**.

Scott: The music is basically a cross between hard rock and punk rock mixed with **Dean Martin**, **Frank Sinatra** and the old crooners from the fifties and some older singers before that. And now, the new stuff that we're going to play, which I've been writing while I was in California has an Asian sound.

Dave: Asian chords? Very cool.

Scott: It's not like in an Asian language. The melodies of certain

Asian songs fit well with crooner music. Eventually, it'll become softer. Right now, we're auditioning some piano players. Eventually, there'll be an organ player, and a Rhoads player, and then Dave on percussion, and me singing and sometimes playing guitar. We like to do things differently. We don't like to sound like any band in Salt Lake because there's too many rock 'n' roll bands in Salt Lake. Don't get me wrong, they're all good, but there's just too many of them. Do you know the goal of the **Coyote Hoods**?
Dave: To make beautiful music.

Scott: The goal is to make music so beautiful it makes people want to cry. The toughest guy in the crowd is going to cry.

The **Chinese Stars** are a perfect example of what should happen in a rock 'n' roll band. Sometimes, the quality of an endeavor is judged by how well it sticks to its chosen medium. **Casablanca** was a movie that played exactly by the

rules of film and was a raging success. The **Chinese Stars** are akin to **Casablanca** in that sense. I met with them at Todd's prior to a performance. Our conversation was routinely broken by trips to the counter to retrieve beer and the content of the conversation became progressively stupider. It seemed funny at the time.

The **Chinese Stars** are:
Dustin Yearby: vocals
Tyler Anderson: guitar
Shawn Sparks: drums
C. J. Glenn: guitar
Curt Lee Barker: bass

SLUG: Are you human weapons of mass destruction? Do you fly through the air and chop off people's heads?

Tyler: Yes we are and we have.

CJ: I never have. I've never flown through the air. I've wanted to. I've had dreams about it.

SLUG: Why the name?

Dustin: Oh you know, Chinese stars, it's a weapon. It's a sharp projectile. Nostalgic of ninjas. I thought that it would be kind of funny and fitting as well. It could be Chinese celebrities as well. We are the stars above China.

Tyler: We all hung out last winter and watched kung-fu movies for three months straight.

SLUG: How have your holidays been?

Dustin: We love that people drink a lot during the holidays.

Curt: Yeah, and we've had a lot of shows where we got free beer. But, other than that...

Tyler: We'd like to throw a Chinese star at Christmas.

Dustin: I think that we could be described as lighthearted black metal.

CJ: A little bit of bluegrass for the older folks.

Dustin: Yeah, it's bluegrass based lighthearted black metal.

SLUG: What, no Phish?

Dustin: No, no. We like to shower too much.

Tyler: But those motherfuckers can jam for hours. Why is that?

Dustin: Speed.

Tyler: We usually get too drunk after forty-five minutes.

Dustin: Hey, the perfect song is three and a half minutes. Drunken people have short attention spans.

Tyler: We're just a beer band.

Dustin: We're just a bar band.

Tyler: We're just a beer bar band. We're staying true to that

CJ: We played an all ages show once. We threw Chinese stars to the kiddies

Curt: Be sure to include all of the parenthetical laughs.

SLUG: Why do you play music?

Dustin: For the pure joy of it. We do this because we love it. (Laughs out loud)

CJ: We're going to start handing out free hotdogs and watered down Pepsi to everyone who comes to our shows. We're trying to attract the suburban crowd. So, that's something to look forward to.

The Chinese Stars



Photo: Emily Allen



"BLACK CITY" CD
ON SALE FOR ONLY
\$10.99

Epitaph



"The songs come rolling at you like a rockslide, picking up more debris and noise on their way down." -- Filter Magazine

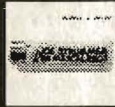
"These four guys have created something that is sinister, sensitive, brutal, ugly, beautiful, noisy, and subtle all at the same time..." -- Soundcheck Magazine

1/28 @ X-SCAPE* DIVISION OF LAURALEE

*A PRIVATE CLUB FOR MEMBERS



DUE TO THE UNTIMELY PASSING OF JOE STRUMMER, HIS TWO HELLCAT RELEASES ARE NOW ON SALE FOR \$13.99

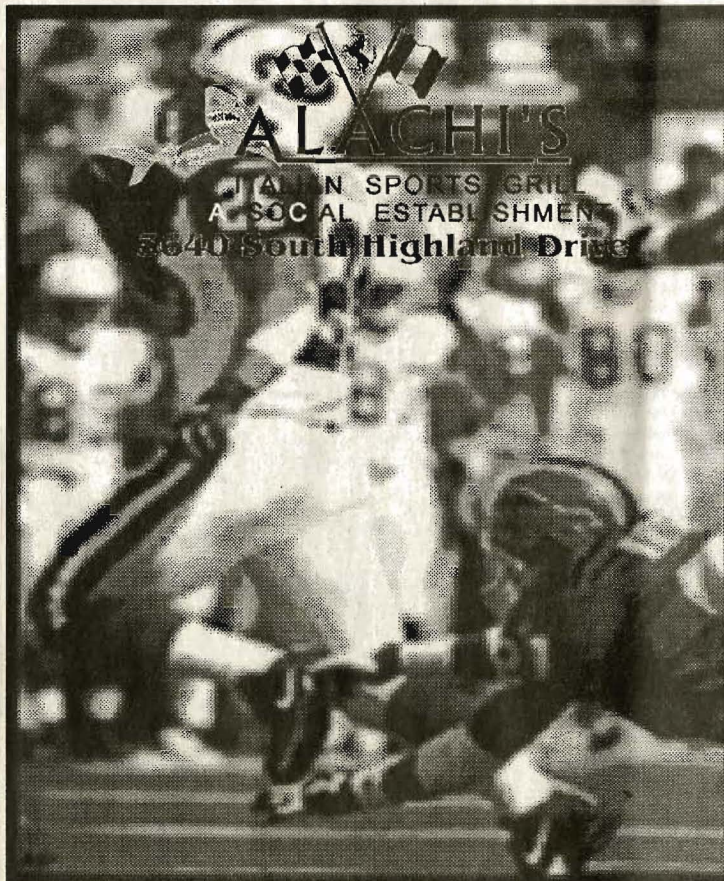


BURNING BRIDES THE CATHETERS

OGDEN: 4300 HARRISON BLVD. (801)399.0609
LOGAN: 1010 NORTH MAIN St. (435)753.9799
KEARNS: 3836 W. 5400 S. (NEXT TO K-MART)
801.967.6200



SLC: 201 S. 1300 E. 801.583.9626
TAYLORSVILLE: 1763 W. 4700 S. 801.964.5700
DRAPER: 256 E. 12300 S. 801.576.0999
LAYTON: 852 W. HILLFIELD Rd 801.497.9090



ALACHI'S
ITALIAN SPORTS GRILL
A SOCIAL ESTABLISHMENT
3640 South Highland Drive

MONDAY NIGHT FOOTBALL IS BACK!!!

PICK THE
SCORE GAME
CHANCE TO
WIN OVER
\$1000.00
EVERY
MONDAY!!!

**HALF RACK
OF RIBS
\$5.95**

**BOTTLES
\$1.00**

Some restrictions supply.

**5 BIG SCREEN TV
AND 15 OTHER TV'S**

ALACHI'S
3640 South Highland Drive 272-2663



A Bitter Suite Farewell

By Carly Fuller

"Not only did all the kids rock, but the venue did too. Matt and his wife run Suite 13 and it's by far one of the best venues! It's got a venue, arcade, pool hall, and even a little daycare area in it. They are amazingly nice people, and they took such good care of us. They fed us dinner, let us crash at the venue, check our e-mail and even hooked us up with free arcade games the whole night! There was even a shower/locker room in this place! It was like someone built this place JUST for bands; it's got all the essentials."

(Taken from **Tsunami Bomb's** tour journal)

That "someone" who built Suite 13 just for bands is **Matt Brown**. Suite 13 was the best and biggest venue for local and national shows that Utah County has ever seen, holding an average of four local shows per week and hosting National touring bands like **Slick Shoes**, **Rufio**, **Taking Back Sunday**, **Brand New**, **Voodoo Glow Skulls**, **Whippersnapper**, and **The Used**. The capacity of the venue was legally 425 but often held up to 600 sweaty bodies, and even had to turn people away for some shows. However, with its nearly unknown location somewhere between Pleasant Grove and Orem, and its \$6,000/month rent check, Suite 13 has officially closed its doors forever.

"Ultimately it was a lot of work for nothing, nothing financially anyway. If we didn't have to worry about money, I'd do it for the rest of my life," says Brown. But he, his wife, and his business partner **Mike Donahue** have discovered that even though you're doing something so punk rock (opening your own venue and booking your own shows), you are not exempt from capitalism. If you can't pay the rent, you have to move out.

For patrons and bands alike, Suite 13 was a dream venue. There were two extremely large rooms; one with a stage and a dance floor in it and the other with arcade games and pool tables for passing the time between sets. There was a snack bar with excellent food and cheap water. There was a strong community-based staff. There was a sign on the door that said "No fighting. No drinking. No drugs." Tickets were priced reasonably for \$5-\$8, and according to Brown, "Most importantly, there was a place for people of all ages to come and be free."

"I did my fair share of drugs and stupid things. I had a baby out of wedlock and what not. Several of my friends either kill themselves or died doing

drugs. I just feel like I owe it to kids growing up in the hardest time that Earth has ever known. I mean, you get killed for your Nike shoes, there's something wrong with the world. I decided we had to open Suite 13 for kids to come there and feel like they're not going to get beat up for being who they are and liking what they like."

Brown went from doing the 9-5 thing at a used record store to getting a conditional use permit, making a proposal to Lindon city, getting a loan, and finding a location. Utah county's local bands were so deliriously happy about having a great local venue, they donated money to help get Suite 13 on its feet. Local kids who were just as excited provided all the manpower, helping Brown paint, sand, scrape, install, and spread the word. A local band built the stage, Brown's wife built the checkerboard dance floor, and Lindon City and City Council were very supportive as well. It's no wonder with so much community support, that on Suite 13's opening night (February 15, 2002), over 300 people were in attendance to see locals **The Sugarland Run** and **The Trademark**.

Brown says: "There was no lighting, the sound was terrible, but who cares. It was awesome just to have a place. Finally I felt like I was doing something I wanted to do." It's a shame that all his efforts couldn't pay the rent. Currently, Brown is managing lots of bands (**Day Two**, **Marco Polo**, **Dragon Dagger**, and his own band **The Madman Chronicles**), playing shows, and working on opening another venue in Orem called **1024**. This time, he says: "We're looking to downsize. We want to be just a venue. No arcade, no snack bar, just a room for bands, an office, and a big place to watch shows. Also, no offense to Mike Donahue, but no partner, just me and my wife." 1024 is scheduled to open this summer.

"It was one of the best experiences of my life and I will always completely cherish Suite 13. But I'm glad it's over. The new one's going to top it, considering we know how to start out and what not to do. I don't want to stop providing for bands to have a perfect place to come. I don't want to stop providing for kids to have a safe haven and a place to have fun, goof off, run around, dance, meet other people, pick up on girls, pick up on boys, whatever. But I also want to provide for my family."

M

a

t

t

former suite 13 owner

B

r

o

w

n

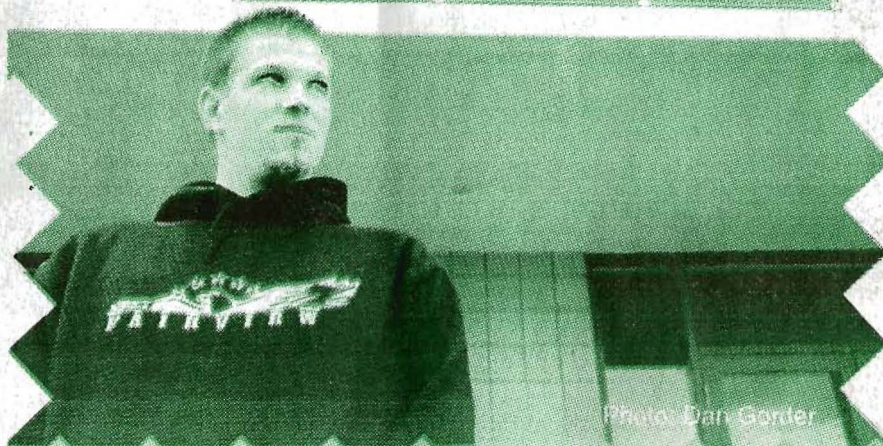


Photo: Dan Gortler

ZINELAND

TRUST COMPANY

by Stakerized!

How long has it been since the words 'music' and 'trust' even belonged in the same area code? With all the corporate careerism, music by the numbers marketing for teen (un)focus groups and made-for-TV "idols" out there, it's not surprising if you've completely lost all belief in any meaning the music might have once had. But the expressive capability of authentic, original tunes meant so much to Alex Steininger that he made **In Music We Trust** not just a zine and record label but also a PR company to push music he dug that wasn't even on his label, like intriguing indie releases on the **Aussie Laughing Outlaw** imprint. His own lineup is nothing to sneeze at either, with some of the most notable up-and-coming lights of the Portland scene and beyond. Why should it be surprising that there's still someone for whom music isn't just about "moving units?" IMWT is one of few labels that lives up to its name.

SLUG: How & why did you start IMWT? Which came first, website or record label? Discuss how each came about, why did you want to do both?

ALEX: I was writing for an online music magazine, **ChipNet Online**, which was part of America Online. You could go keyword Chipnet and everything on AOL; it existed back when AOL was smaller, only 1 million subscribers or whatever. Anyhow, it was a big deal until AOL terminated the contract with ChipNet and the electronic magazine folded. It covered everything from travel to video games to sports to music. And I happened to be the music editor. Once it folded I had tons of reviews and tons of CDs coming in the mail that wanted reviews but I had no place to place them. So my business partner, **Ryan O'Neill**, took the initiative and convinced me to start our own online music magazine. Names were tossed around and **In Music We Trust** stuck. We kept doing the online music magazine for three years (we launched July 15, 1997). In 2000 I started doing PR for bands as a way to help bands out that I really dug but didn't think were getting the attention they deserved. And, in the band of my mind, I knew **In Music We Trust Records** would be launched, I just didn't know when. I kept doing PR for bands for about six months and then I convinced my friend, **Sean Croghan** (ex. **Crackerbash, Jr. High**), to do a solo record for me. It came out in March of 2001

and the label was off and running. From there, friends came to me and wanted me to put out their records and we kept snow balling into what it is now. The label, PR, and magazine are all going strong. I wanted to do all of them

because, I want to give records that I dig some press so other people might listen to me and go buy them. That is why my business partner and I do **In Music We Trust Magazine**. The publicity is done out of a love for bands and a need to help them take it to the next level. Get their name out there on a broader level and hopefully attract a bigger following so they can keep putting out records and get a groundswell going. The record label is there to put out records of bands we love, bands we want to sink money into and help with their careers, help other people get exposure to, and records we absolutely love and couldn't imagine not putting out. That is why all three exist, a sheer love of music.

SLUG: What niche does your zine fill? How is it different from the glut of music zines out there? How has it changed over the years?

ALEX: **In Music We Trust Magazine** fills the niche, it fills the need for a well-rounded music magazine that covers the obscure, the well-known, the respected, and the stuff that would get ignored or passed on otherwise, regardless of genre. If it's good country, or good punk, or indie rock, or jazz, or whatever, we want people to be able to expose themselves to it. We're different because we're super open-minded and cover any type of music. From outsider music to industry, gothic to indie rock, and punk to jazz, we cover it, where others just focus on one genre. Over the years it has changed by expanding its coverage, the readership, and the amount of content, as well as the contributors writing for us. It keeps getting bigger and bigger, and we thank everyone who reads it because of that. Without an audience it would be pointless, but we feel we have a substantial audience who love what we do and we love to provide them the content they want to read.

SLUG: What place, if any, do you feel you play in the "Portland scene?" Having released CDs by **Joe Davis (Pinehurst Kids)** & **the Maroons** (ex-**Pavement**) do you consider IMWT to be a 'local label' or how do you envision it?

ALEX: In the Portland music scene... that's a tough one. I think we're embedded in the Portland scene and that is where our roots are, and I definitely consider us to be a part of the Portland music scene, no matter how fragmented it may be at this time. But we're there putting out records by Portland bands that may not be a part of the same scene - as the scenes, if a scene or scenes exist - are so scattered. We are helping, doing our part, to bring the scene that much closer together and helping to bring Portland back to its glory days of the early 90's where there was a scene, defined as a community, of people who worked together for the better of the community and not for just the benefit of themselves. It seems to be more one-on-one now in that regard and we're trying to do whatever we can to defragment it and bring it back to the music and how each other can help everyone. But, as far as considered ourselves a local label, we do consider ourselves a local label, a Portland label, but we're hoping to be more than that as well. No matter what, we'll always be a local Portland label, but we also want to be a nationally recognized indie label, like **Kill Rock Stars**, that is based in Olympia and is an Olympia label, but is also a national. That is what we strive for and what we want. We have several releases from bands outside of Portland. We put out **The Bellrays' In the Light of the Sun** and they're from L.A. **Chris McFarland's As If To Lay To**



IN MUSIC WE TRUST

Best

and he's from Austin, TX. And Knivel's *The Name Rings A Bell That Drowns Out Your Voice*, and they're from Australia. We're releasing records by three NY bands and another Australian band in 2003, so we're really striving, and envisioning, the continued success and always hoping to keep the ball rolling and get bigger and more well-known and respected day by day, release by release, magazine by magazine, and PR client by PR client.

SLUG: What musical niche do you try to fill? Is there an "IMWT sound"? What is your method for scouting new talent?

ALEX: I don't think there is an IMWT sound or a niche we're trying to fill, unless the niche is good indie bands that you should (or we think you should) here. Knivel is indie-pop, Chris McFarland is melancholic acoustic-rock, Sean Croghan can do soul and punk rock, and The Bellrays are all soul. Then there is Luther Russell who did a folk-pop album, and The Maroons who write stunning pop songs, and No. 2 who writes these amazing rock 'n' roll songs. There definitely isn't a sound, because each and every band sounds, at least to us, drastically different. The method for scouting new talent. Most of it is referrals or friends. People will give us records and if we like it, we'll talk. We want the bands to tour, to be out there taking advantage of what we offer them - tour press, a hard work ethic, and sleepless nights of us tirelessly trying to promote the band in the name of love. We want them to tour and be able to work it so we can work them and help them. If we like the record and they're willing to do that, and we click, we do it. Friendship is very important too. We have to be friends and want to work with each other.

SLUG: Discuss your writers—how do you get them, and what do you look for in a writer? Jeb Branin's syndicated column *Crass Menagerie* used to run in SLUG, and now the SL City Weekly's Randy Harward is writing for you as well. What strengths do they bring?

ALEX: All the writers we have, they contacted us. They were interested in writing for us, sent us samples, and we liked their work so we took them on. We love each and everyone one of them. Jeb Branin and Randy Harward are two top notch writers we are very honored to have on our staff, and their connection to SLUG didn't hurt either. Randy brings friendship, as he and I are close friends and talk on a regular basis. He also brings a great many ideas - brilliant ideas - including handling all the "Indie label hot seat" profiles he does monthly, our DVD section, and much more. Like I said, we're honored to have him. And Jeb, he brings a love for metal and hardcore to the table, handling most, if not all, our hardcore and metal needs so we can provide content and entertainment for that demographic, which is huge.

SLUG: What new & exciting releases are upcoming on the label? What new things for the zine?

ALEX: In 2003 here is what we have so far: Brady Brock - *Warm American Sweater* for April 2003. Brady is a fantastic songwriter and one hell of a good guy and we're honored to have him on our roster. The songs are melancholic, yet optimistic, and the melodies will floor you, while the lyrics make you want to cry or go, "Damn right, I agree!"

Surrajette (tentative name) - *untitled album* - April/May 2003 — Great New York female-fronted rock 'n' roll band that will kick your ass. They're just great. Yet, still melodic and fun. **The Damnwells** - *PMR + 1* - February 4, 2003 — New York "rock with problems" (self-described) band that has been touring with the likes of Josh Rouse, Mason Jennings, Rhett Miller, and Slobberbone. Excellent songwriting. Featuring ex. **Whiskeytown** drummer Steven Terry and fronted by Alex Dezen, this band is up-and-coming for sure! **I Can Lick Any Sonofabitch In the House** - album *untitled* - April/May 2003 — The follow-up to last year's *Creepy Little Noises*, **Portland's** roots-swamp, madness rock band kicks out the songs with dirt under the nails while fighting the demons of every day life and all the tragedy that happens when the black cloud hangs over your head. **Chris Tsefales** - album *untitled* - A brilliant pop masterpiece produced by The Maroons/**The Jicks'** John Moen, who also does backing vocals and drums on the album. Engineered and mixed by Larry Crane at Jackpot Studios! Hopefully a few others throughout the year, too.

SLUG: Any resolutions for the New Year?

ALEX: Yes, I actually plan to cut out some of my social life (now that I'm single) and dedicate even more time to In Music We Trust. Use those hours, and money, I was spending on the opposite sex and crank out more records, more content, and do more PR work. I'm serious there, too. I decided I'm too busy right now so I'm just going to keep going with In Music We Trust and dedicate all my time to it.

www.inmusicwetrust.com



These boots were made for Rockin': Introducing **STILETTO**

By **Joey Marguart**

Photo: **Dan Gorder**

Kicking off their high-heeled boots and stilettos after their first show, the band-members in Stiletto are talking fast and glad it's over.

It's a good thing I've got a sense of humor, says **Julie Styer**, guitarist and back-up vocals for the all-girl rock band. Styer, formerly the lead of **Lovesucker**, is convinced that everyone noticed her trip in her shoes.

It's not easy walking in these, she says, holding up impossibly tall black leather heels. I've been practicing.

The rest of the band gives a sigh of relief. The first show is over. It was a little awkward, agrees drummer **Rebecca Vernon**, who also plays with **Violet Run**.

It's hard to imagine these girls being insecure. For 30 minutes, Stiletto offered up an aggressive set of punk-tinged rock. Crunching guitar riffs, shouted vocals, unsettling harmonies, spine-tingling bass and Vernon's trademark aggressive drumming combined to form a high-energy aural assault that made the rough edges and mistakes easy to overlook. With an attitude like theirs and straight-up rock songs like **Bitch, Tease** and **Daisy Chainsaw's Love Your Money**, the music falls right into place.

Carri Wakefield from **The Wolfs** formed the band three months ago, taking the lead vocals and leaving bass to newcomer **Leena Rine**. Styer took up the guitar, saving her powerful voice for back-up with Rine. Only Vernon stayed with her original instrument.

I've always wanted to do a girl band, says Wakefield in the cold parking lot after the show. The main thing with Stiletto is that we came together not because we were good at what we play, but because of our personalities.

The collaborative spirit goes into the creation of their songs. Styer coaches Wakefield on vocal melodies, while Wakefield gives Rine tips on bass.

We teach each other what we know, says Wakefield. We interact beautifully.

Though the resulting sound is not completely solid, it is definitely fun, smart punk rock. The fun part, says the band, is the main point.

Playing with girls is more fun, says Julie. There's less drama in this band than I've ever seen.

Stiletto is also one of the few current opportunities to see an all-girl group in Salt Lake.

We're an all-girl band that plays punky, tough songs that are pretty sexy, says Vernon.

Some of our songs are also really nasty, adds Styer.

Wakefield cringes. As co-writer of all the music with Styer, she sometimes has to sing words she wouldn't have chosen herself.

Julie writes all the nasty lyrics, she says. It's all fun.

Stiletto's next show will be at the **SLUG Anniversary Party**, to be held at **Club Xscape** on **February 28th**.



★ ★ ★ Stiletto ★ ★ ★

Enjoy the feel of new jewelry?



KOI

Piercing Studio

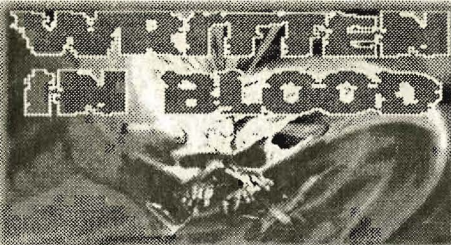
1301 South 900 East

Salt Lake City

463-7070



www.koipiercing.com



Hard Music For A Hard World by John Forgach

five of the six songs top out at over ten minutes (two of them over thirteen minutes), you'll have plenty of time to listen, regurgitate, listen, digest, nap, then listen again to this fine collection of songs.

BLACK MARK : By the sounds of the latest album from **Bathory**, I've been spared from this band since "their" 1995 release *Octagon*. Actually, I remember liking *Octagon*, but I guess everything has gone to hell in a hand-basket since then because the latest (*Nordland I*) is pretty bad. I say "their" because this music is the sole responsibility of some guy named Quorthon (I can just see it, "...he's such a beautiful baby, let's name him....Quorthon"). This guy has a lot of cool ideas going on within his songs, but there's just too many bad elements enveloping this entire release. First off, you would think by your second or third release, that you would be able to print lyrics that weren't all fuzzy and hard to read. By your fifth album you would have zeroed in on a vocal sound to give your music some flow and continuity (Quorthon uses a different vocal style on just about every track - all but two sound just plain stupid.). By your tenth or eleventh album, you would be recording albums that had at least a hint of production value. By your fourteenth album you would have figured out that starting out more than two songs on any one album with bird, waterfall or any other such nature sounds is just plain moronic. Bathory's sixteenth (?) album since 1984 benefits from none of these musical revelations. This album is painful to listen to.

SPV : The band **Magnum** formed in the mid-seventies and *Breath Of Life* is their eleventh album? Sorry, never heard of them. This power rock band is "brighter" than most that appear in this column, but they're not bad. Musically, they definitely have a 70's-80's feel. The vocalist (Bob Catley) sounds like a cross between Ian Gillan and

Sammy Hagar. I have five bucks that says this guy could easily pull off a killer rendition of Sammy's "I Can't Drive 55" in any karaoke bar. Really though, the harmonies and musical hooks are strong. Head songwriter for the band Tony Clarkin is quite the song-smith, he's no Burt Bacharach but

LEVIATHAN : Joe Stump tears up, smacks down, then tears up again the world of power metal with his band **Reign Of Terror**. Joe infuses his high energy power metal styling with his unique guitar playing approach. In the past, Joe's virtuosic guitar playing borrowed a little too heavily from the guitar greats that came before him (Gary Moore, Ritchie Blackmore and especially Yngwie Malmsteen), but his last few albums have shown real growth in both his style and song writing. *Conquer And Divide*, the latest from Reign Of Terror is the perfect platform for Joe's warm, over-driven sound and nimble, fret-board destroying guitar work. Joe and the rest of the band are never idle during a single note on this album. Their fast and high flying power metal style keeps the songs changing and developing from beginning to end. Joe is able to cram a ton of guitar playing in without the songs sounding lop-sided or awkward. This is a great album.

COLUMBIA : I swear I could spend the entire playing time of *Steal This Album* from **System Of A Down** just figuring out what half of their song titles have to do with the songs they represent, or what the songs themselves are even about. Something definitely escapes me when it comes to SOAD songs. Luckily, it doesn't matter if System is playing a politically loaded tune or a frivolous romp, because it's always a good time. *Steal This Album* is sixteen tracks of previously unreleased material recorded during a span of time that includes before their first album all the way through the *Toxicity* sessions (second album).

KOCH : The band **Opeth** will own 2002 with their latest ground-breaking release *Deliverance* much in the same way the Savage brothers (Fred from "Wonder Years" and Ben from "Boy Meets World") own their respective sitcom genres o.k., maybe that's a little much about me - maybe too much t.v. really is "too much" Horrible analogies aside, *Deliverance* was released late enough in 2002 that reverberations from this release will be felt far into 2003. As with all Opeth releases, their latest is complex and engaging enough to pull you in on the very first listen, but will also have you discovering new things on the twentieth listen - trust me, in the short time I've owned this CD I've fully tested this hypothesis. The six tracks from *Deliverance* run the gamut of the Opeth style. Track one "Wreath" is the hardest hitting Opeth song to date. Next up, the title track reveals the astounding range of this band, mixing elements that are devastatingly heavy with silky smooth jazz interludes. The "lighter" tracks three and four ("A Fair Judgment" and "For Absent Friends") provide good counterpoint to the heavier songs that flank them on both sides. Track five "Master's Apprentices" begins with a sludge-driven, Morbid Angel sound (mainly in the vocal department). As the track progresses, it's all Opeth through and through. Track six "By The Pain I See In Others" is truly one of the coolest, although disturbing metal songs I've ever heard. The vocal effect used during this song to convey the conscious thought of the dead is the stuff nightmares are made of. Only six tracks total, but considering

IS ANYTHING IN UTAH REALLY FREE?



Photo: Dan Gorder
www.slugmag.com

Sure, SLUG Magazine and...

www.slugmag.com

Visit Our New Website
Featuring:

- Free News
- Free Bulletin Board
- Free Personals*
- Free IRC Chat
- Free Internet Radio
- Free Band Listing
- Free Free Free...

ALL FREE!!

*This Month's
Free Personals
Username = hot
Password = dates

SALT LAKE CITY'S ONLY EXCLUSIVE GOTHIC & INDUSTRIAL CLUB

Sanctuary

THURSDAY

GOTHIC NIGHT
WITH SUBMERSION

FRIDAY

INDUSTRIAL NIGHT
WITH DAS MASCHINE

SATURDAY

OLD & NEW
GOTHIC/INDUSTRIAL
& DARK 80'S

January 30
**FETISH
NIGHT**

**\$2.00
shots
Every
Thursday**

SANCTUARY DJ'S:

- EVIL K • REVEREND 23 • D R O W N
- PLASTIC EXPLODING WOOKIE EXPERIENCE
- ONEAMYSEVEN • JACOB • DELILAH
- PELE • NOLAN

GREAT LIQUOR SELECTION & BARTENDERS

740 South 300 West A private club for members www.slcsanctuary.com

photo by .ke

"brood'nd doth-roce: ulsh m'aplc b'rod-s'm'ch exscursions into th'more-more-blck regions."

THE UNIVERSITY OF CHICAGO

[illegible]

When compiling a top ten albums of 2002 list inevitably someone will mistakenly be left out (**Peter Murphy** and **Peter Gabriel** respectively this year) leaving this writer with a certain amount of guilt. I too get easily distracted and great albums sometimes get lost in the mix of new releases and my ever changing moodiness. Although I can quite easily label **The Miles Hunt Club** (AKA the singer from **the Wonder Stuff** and some guys from New Jersey) as the biggest disappointment (his previous solo release *Hairy On The Inside* is an outright masterpiece). But it was a good year for me as far as music and concerts are concerned. There were shows from **The Cure**, **Bowie**, **Morrissey**, **Suede**, **Doves**, **Peter Murphy**, **Daniel Ash**, **Beth Orton**, **Tori Amos** among many others. True I missed **Soft Cell**, **the Mission** and **Sigur Ros** but in the end you can't have everything...



Sigur Ros
()
MCA

Every time I listen to this album all I can think of is, "So this is how a heart sounds when it is breaking." () is the sort of album that should drown in its pretentiousness but instead succeeds in being a somber testament to the power of experimentation. Structured around a piano the hollow wisps of air, organ and guitar linger in the distance creating a prevailing atmosphere that is as enchanting as it is melancholy. You can be disappointed that the vocals aren't lyrics as much as they are sounds to compliment the surrounding music but to call them meaningless would be wrong (we let the Cocteau Twins get away with it anyway). Altogether () is strangely more accessible the majority of the past two Radiohead studio albums (fantastic in their own right) and should easily take its place as one of the top five albums of the past year. Brilliant.



Ride
OX4_The Best of
Ride
First Time
Records

Ride are often overlooked in America for of the likes of **Lush** and **My Bloody Valentine** even though their role within the shoegazer movement was monumental. Rising out of a decade of insincerity and over-production with nods to the distortion of the **Jesus & Mary Chain** ("How Does it Feel to Feel?") and pop melodies of the 60's ("I Don't Know Where It Comes From") Ride were as important to English music in the early 90's

as Nirvana was for the American scene. College radio addicts will recognize distorted swirl of "Chelsea Girl," and the pop sensibilities of "Twisterella" but it is gems like "Unfamiliar," "Vapour Trail" and "Dreams Burn Down" that make this collection an essential record of a band that never got their due Stateside. Perhaps now, in a time as uncertain as a decade ago, they finally will.



**Johnny Marr +
the healers
Boomslang
imusic**

There is often a curse that follows brilliant guitarists when they step out of the supporting role and become the driving force behind a band. Somewhere in the transition they forget about structure and the listener is left with an album full of good ideas run astray. One only has to look towards ex-suede guitarist Bernard Butler's two solo releases for damning evidence. Thankfully it would seem that Johnny is just as capable of writing solid songs on his own. Yet be warned: those who haven't followed Johnny's travels since leaving the Smiths might find Boomslang rather abrasive. Granted there are moments, "Need It", where it is not difficult to imagine a Morrissey lyric over the jangling guitars but for the most part this is a rock'n'roll record with more in common with the Stone Roses' later period or the recent release from the Haven (which Johnny produced). Also vocally the album is stronger than you might expect with only a couple dodgy moments early on. A nice debut from one of the most influential guitarists you'll ever find.



The Church
Parallel
Universe
Thirsty Ear

The Church return with a collection of re-worked versions of songs featured on their brilliant release *After Everything Now This* and a second disc of unreleased tracks pulled from these sessions. The revised songs are often leave me hungry for the originals but do offer an interesting ambient perspective that otherwise would not be available. The second disc however is full of gems that keep this release from being simply for the diehard fans. The songs are, for the most part, down tempo explorations, much like *After Everything...* and *Priest = Aura*; particularly the slow burning epic "1st

Woman on the Moon" and "Espionage". Although "Twin Star" and "Reward" do pick the pace up a bit those looking for more upbeat numbers should turn back towards Starfish.



ANTImatter
Saviour
The End

Featuring the talents of Mick Ross and Duncan

Patterson (ex-Anathema) with the vocal talents of Michelle Richfield and Hayley Windsor Saviour is my favorite release thus far from End records. Similar to the likes of Collide, Claire Voyant, Sunshine Blind and HMB with their dark mid tempo approach of beats, unobtrusive guitars, keyboards and female vocals (and occasional male vocals as well) ANTI matter avoid the stereotypical trance style made popular by Enigma and stolen and modified by Derlerium ("God is Coming" is probably the closest thing you'll find to a made-to-order club hit). But unlike recent Sunshine Blind and HMB releases the album is solid throughout and works as a cohesive whole (even the additional acoustic tracks work quite well). Not just for darkwave fans.



Agalloch
The Mantle
The End

Much like
label mates
Virgin Black

Agalloch can write some absolutely stunning music and occasionally botch it up with the sort of evil growling voice that takes me to the land of creepy crawly stereotypes (i.e. a bad variation of the Nephilim's Carl McCoy). On the better tracks (most of which are at the beginning) Agalloch replace Virgin Black's operatic styling with a more restrained focus set primarily on the balance between acoustic guitar chords against the textures of electric guitars, keyboards and drumming (which at times sounds reminiscent of In The Nursery's military snare work). On the later half of the album the band descends into epics often marred by the too typical crunching guitars and the aforementioned vocals. Yet, those caught in love between the epic nature of Dream Theater and the growl of Scandinavia will undoubtedly be enraptured hereafter...



The forecast for the year is looking excellent. I personally am looking forward to new releases from some of my favorite artists - **Beefcake**, **m2**, **Venetian Snares**, **Converter**. Maybe we will even see the new **Haujobb** this year.

Top 10 for January

1. **m2** - *The Bitter End*
2. **End** - *Science/Fiction*
3. **Haujobb** - *Homes & Gardens*
4. **Tarmvred** - *Subfusc*
5. **Ringtailed Snorter** - *Look Back in the Mirror*
6. **Boards of Canada** - *Twoism*
7. **Covenant** - *Northern Lights*
8. **Venetian Snares** - *Doll, Doll, Doll*
9. **VIA** - *Maschinenfest 2002*
10. **Codec** - *Tension*

Let's throw my negative attitude towards EBM out the window already. Covenant has released another tasteful and traditional EBM album, *Northern Lights*. Eleven new club-worthy tracks are finally here from the Swedish trio. Eskil's smooth dark vocals melt into the dark melodies that cross so many genre's, such as synth-pop, futurepop, electronica, techno and of course, EBM. In October we saw the release of the single from *Northern Lights*, 'Call the Ships to Port'. In the next months we will have another hit single entitled 'Bullet' with four remixes and a brand new track. The 'Bullet' DVD featuring the video, making of, and slide show will be released around the same time. Groovy hypnotic beats, balancing between slow melodies and dance floor oriented loops, mix brilliantly with the well crafted lyrics and the dark, chilling vocals. This is a natural progression for Covenant.

Project Pitchfork (Pitchfork being a name randomly pulled from an English Dictionary) has been around for over a decade now and remains a leader of the electronic music scene. By the end of 2001, the duo was the most successful German band in the German Alternative Charts. The previous album, *Daimonion*, proved that the band had not sold-out on their powerful dark electro. In Germany I witnessed their popularity on MTV - A commercial advertising the new album. Sadly, *Infemo* is mediocre in comparison to any other Project Pitchfork release. The raw texture of Spilles voice has vanished. The attempt to sing to the guitar-blended electro isn't working here. Two or three tracks are interesting for a brief moment, but then become boring. After about twenty listens in an attempt to make this grow on me I feel completely discouraged.

m2, or Squaremeter, is an outstanding project featuring Mathis Mootz (AKA **Panacea**). This is one band that I can't rave enough about. The subtleties of the actual music intrigue the listeners ears. The signature operating room beeps and ambient sci-fi waves in the minimalistic format pull you into the mood of this strong atmosphere. *The Bitter End* by m2, a name given by ant zen label owner, **Stefan Alt**, is a monumental release, that shows extraordinary growth for a band who started out sampling ant zen artists for the first album, *14id1610s*. Beautiful soundscapes created with negative space and cold silence are intense while being broken up by dynamic clicks and cuts. *The Bitter End* can be set apart from other releases with heavy rhythms, gradual intensity and deep bass grooves. The previous album, *Parsec*, one of my top 10 for 2001, with even more negative space and silent, broken computer glitches, paved the path for *The Bitter End*. m2 is one artist that holds appeal for a vast audience.

It is shocking that a band like **This Morn'** Omina was a secret from me for so long. All of the great reviews I had heard about them manifested before my eyes in October. This Belgian act reminds me a lot of **Juno Reactor**, but much darker, melodic and stripped down. Their sound is a strong blend of rhythm noise, tribal and trance. Ambient layers build underneath the beats and occasional chantings fade in and out along with sampled ethnic drums. *7 years of Famine* comes in an oversized sleeve with some nice artwork that is very fitting to the sound of the CD. Seven tribal rhythms come on this CD that is going to be re-released soon on **Ant Zen**. 'One eyed man', a track also featured on the *Maschinenfest 2002* compilation, is bound to be a club track. The side project of This Morn' Omina's Mika, **Nebula H** is also currently gaining popularity in the EBM scene. They have entirely different sounds, but incredibly catchy tracks.

The first full length album for End is as pleasing as any other Hymen releases. Thirteen tracks of futuristic, clicky ambience combine perfect background music with a relaxing lounge kind of atmosphere. End first appeared on Hymen's *Masonic Compilation* several months ago with 'Global Media Engine', also here on *Science/Fiction*. Whining waves flow in and out of poppy liquid blips and static loops. Parts of the album are reminiscent of label-mates **Snog** and **Xingu Hill**, but much less complex. Various distorted piano strings are used to create a music-box feeling in several parts. All other sounds used are very interesting and fitting to the name of the album, *Science/Fiction*. Something lacking from this artist is a sense of emotion behind the songs. The tracks tend to become slightly stagnant and detached. Nevertheless, this band is highly addictive.

Top 10 Of 2002

Angela H. Brown- Editor/Whip Cracker

1. Peaches- *Teaches of Peaches* (Kitty Yo)
2. Sweatmaster- *sharp cut* (Bad Afro)
3. Thee Michelle Gun Elephant- *Rodeo Tandem Beat Specter* (Alive Records)
4. Bangs- *Call and Respond* (kill rock stars)
5. Le Force- *S/T* (Alpha Male Records)
6. The Warlocks- *Phoenix Album* (Birdman Records)
7. The Ravenettes- *Whip it On* (Orchard/Crunchy Frog)
8. Les Sans Culottes- *Faux Realism* (AERONAUT RECORDS)
9. The Corleones- *Soundtrack To Suicide* (Sickboy Records)
10. VARIOUS ARTISTS- *20 Years of Dischord BX Set* (Dischord)

Rebecca Vernnon- Associate Editor

1. Nine Inch Nails- *Still* (Nothing)
2. The Hives- *Veni Vidi Vicious* (Sire)
3. Foo Fighters- *One by One* (RCA)
4. Yeah Yeah Yeahs- *Master EP* (Touch & Go)
5. The Liars- *They Threw Us All in a Trench and Stuck a Monument on Top* (Mute/Blast First)
6. Jucifer- *I Name You Destroyer* (Velocette)
7. Queens of the Stone Age- *Songs for the Deaf* (Interscope)
8. Birdsaw- *Fainting Room* (Hemline)
9. Bathory- *Nordland I* (Black Mark)
10. Crimson Sweet- *Livin' in Strut* (On/On Switch)

Dave Barratt-Copy Editor

1. TRAGEDY- *Can We Call This Life? 7"* (self released)
2. TRAGEDY- *Vengeance* (self released)
3. TOTALITAR- *Spela Bort Allt Du Har 7"* (1000 db)
4. TOTALITAR- *Allting Ar Pa Latsas 7"* (communichoas)
5. NFEET- *No Man's Slave 12"* (Deep Six)
6. STRONG INTENTION- *Extermination Vision* (Coalition Records)
7. AMDI PETERSENS ARME- *Blod Ser Mere Virkligt Ud Da -Film 7"* (Havoc Records)
8. MUNICIPAL WASTE- *Self-titled 7"* (Six Weeks Records)
9. GRIEF- *Turbulent Times* (Southern Lord)
10. NOOTHGRUSH- *Falling Early, Falling Often CD* (Slap A Ham)

Nate Martin-Associate Copy Editor/Office Bitch

1. Common Rider- *This is Unity Music* (Panic Button)
2. The Distillers- *Sing Sing Death House* (Hellcat)
3. Rancid/NOFX- *BYO Split Series III* (BYO)
4. Queens of the Stone Age- *Songs for the Deaf* (Interscope)
5. Hank III- *Lovesick, Broke, & Driftin'*
6. Dropkick Murphys- *Live on St. Patrick's Day* (Epitaph)
7. Toxic Narcotic- *We're All Doomed* (Go Kart)
8. The Queers- *Pleasant Screams* (Lookout)

Marcus Pires- Office Coordinator

1. Glassjaw- *Worship and Tribute* (Warner Bros.)
2. The Used- *S/T* (Reprise)
3. NonPoint- *S/T* (MCA)
4. The Queens Of The Stone Age - *Songs for The Deaf* (Interscope)
5. K1-2B - *Amizade* (Self-released)
6. 36 Crazyfists - *Bitterness The Star* (Roadrunner)
7. Killswitch Engage - *Alive or just Breathing?* (Roadrunner)
8. Blindside - *Silence* (Elektra)
9. Eminem - *The Eminem Show* (Interscope)
10. Dillinger Escape Plan w/ Mike Patton - *Irony is A Dead* (Epitaph)

Monica Borshael - Graphic Designer

1. Mudvayne- *The End of Things to Come* (Sony)
2. Bad Religion- *The Process of belief* (epitaph)
3. Amen- *Hanna* (Shadow Records)
4. Rollins Band- *The Only Way To Know for Sure* (Sanctuary Records)
5. Soulfly-3 (Roadrunner Records)
6. Red Hot Chili Peppers- *By the Way* (Warner Brothers)
7. Nine Inch Nails- *And All That Could Have Been-Live* (Universal)
8. Reverend Horton Heat- *Lucky 7* (Artemis)
9. Snot- *Alive* (Hip-O Records)
10. My Friend Moses- *Drag* (self released)

Kim Rost - Graphic Designer

1. Snot- *Alive* (Hip-O Records)
2. Soulfly-3 (Roadrunner Records)
3. System of a Down- *Steal This Album!* (American)
4. The Queens Of The Stone Age- *Songs for The Deaf* (Interscope)
5. David Bowie- *heathen* (columbia)
6. Down-2 (Elektra)
7. Nine Inch Nails- *And All That Could Have Been-Live* (Universal)
8. The White Stripes- *White Blood Cells* (Sympathy For The Record Industry)
9. The Hives- *Veni Vidi Vicious* (Sire)
10. The Wolfs- *Night and Day/White Pills EP* (Self-Released)

David Wilson- Graphic Designer

1. JJ72- *I to Sky* (Lakota)
2. The Raveonettes- *Whip it On* (Orchard/Crunchy Frog)
3. Wilco- *Yankee Hotel Foxtrot* (Nonesuch)
4. The Coral- *Self-Titled* (Deltasonic)
5. David Bowie- *Heathen* (ISO/Columbia)
6. Super Furry Animals- *Rings Around the World* (XL)
7. Primal Scream- *Evil Heat* (Epic)
8. Interpol- *Turn On the Bright Lights* (Matador)
9. Oasis- *Heathen Chemistry* (Big Brother/Epic)
10. Bruce Springsteen- *The Rising* (Columbia)

Camilla Taylor- Localized Columnist

1. Rasputina- *Cabin Fever* (Instinct Records)
2. Big Lazy- *New Everything* (Tasabee Records)
3. The Flaming Lips- *Yoshimi Battles the Pink Robots* (Warner Bros)
4. The Billy Nayer Show- *The American Astronaut* (BNS)
5. Tom Waits- *Blood Money* (Anti Records)
6. Ugly Casanova- *Sharpen Your Teeth* (Sub Pop)
7. Spoon- *Kill the Moonlight* (Merge)
8. Form of Rocket- *Se Puede Despedir A Todos* (AP)
9. Sigur Ros- () (Fatcat)
10. Black Nasty- *AIDS Can't Stop Me* (self-released)

Jennifer Nielsen- SLUG QUEEN

1. And You Will Know Us By The Trail Of The Dead- *Source Tags & Codes* (Interscope Rec)
2. The Crown- *Crowned in Terror* (Metal Blade)
3. Mastodon- *Remission* (Relapse Rec)
4. Taking Back Sunday - *Tell All Your Friends* (Victory Rec)
5. Botch- *Anthology of Dead Ends* (Hydra Head)
6. Today Is the Day- *Sadness Will Prevail* (Relapse)
7. Nile- *Their Darkened Shrines* (Relapse)
8. Candiria- *The Coma Imprint* (Lakeshore Rec/Coma Imprint)
9. Dimension Zero- *Silent Night Fever* (Century Media)
10. Opeeth- *Deliverance* (Koch Rec)

Kevlar 7- Lame-Ass Concert Previews Columnist

1. Danko Jones- *Born a Lion* (Bad Taste)
2. The Jon Spencer Blues Explosion- *Plastic Fang* (Matador)
3. Various Artists- *How We Rock* (Epitaph)
4. New Bomb Turks- *The Night Before the Day the Earth Stood Still* (Gearhead)
5. Rocket From the Crypt- *Live From Camp X-Ray* (Vagrant)
6. The Donnas- *Spend the Night* (Atlantic)
7. Rye Coalition- *On Top* (Tiger Style)
8. Rev. Horton Heat- *Lucky 7* (Artemis)
9. The Wolfs- *Night and Day/White Pills EP* (Self-Released)
10. Custom Made Scare- *The Show Must Go Off* (Self-Released)

Davey Parish- Resident Writer

1. Acid Mothers Temple & the Melting Paraiso- *U.F.O. Electric Heavyland* (Alien8)
2. Various Artists- *All Tomorrows Parties* (UCLA ATP)
3. Merzbow- *Amlux* (Important)
4. Einsturzende Neubauten- *Berlin Babylon* (Grand Harbor)
5. The Wolfs- *Night and Day/White Pills EP* (Self-Released)
6. Elter Orchestra- *Self-Titled* (Self-Released)
7. Tom Waits- *Blood Money* (Anti)
8. T-Model Ford- *Bad Man* (Fat Possum)
9. Amon Tobin- *Out From Out Where* (Ninja Tune)
10. The Residents- *Demons Dance Alone* (ESD)

Ryan Michael Painter- Glitter, Gutter, Trash Columnist

1. Coldplay- *a rush of blood to the head* (capitol)
2. Suede- *new morning* (sony/epic uk)
3. David Bowie- *heathen* (columbia)
4. Sigur Ros- () (mca)
5. Doves- *Last broadcast* (capitol)
6. Soft Cell- *cruelly without beauty* (cooking vinyl)
7. Badly Drawn Boy- *have you fed the fish* (artist direct)
8. Tori Amos- *scarlet's walk* (sony/epic)
9. The Church- *after everything now this* (thirsty ear)
10. Marianne Faithfull- *kissin time* (virgin)

Shame Shady- Monkey with typewriter

1. V/A- *Rise Against Benefit for the West Memphis 3* (2.13.61)
2. Justin Sane- *Life, Love and the Pursuit of Justice* (A.F. Records)
3. Le Force- *self-titled debut* (Alpha Male Records)
4. Sixer- *Beautiful Trash* (BYO Records)
5. Black Widows- *Stops A Beating Heart* (Initial Records)
6. Avoid One Thing- *self-titled debut* (Side One Dummy)
7. The Feederz- *Vandalism: Beautiful As A Rock...* (Broken Rekids)
8. IN-DK- *Kill Whitey!* (Go Kart Records)
9. One Man Army- *Rumours and Headlines* (BYO Records)
10. The Riffs- *Underground Kicks* (TKO Records)

oneamysseven- Modus Operandi Columnist

1. Beefcake - *Drei* (Thrill Beat Construction)
2. Panacea Shares Needles with Tarmvred - *S/T* (Ad Noiseam)
3. Manufactura - *Regression* (Auricle Media)
4. Hocico - *Signos De Aberracion* (Out of Line)
5. Psycho Bitch - *Big Lover EP* (Pro-Noise)
6. V/A - *Forms of Hands 2002* (Hands)
7. Pain Station - *Dead is Dead* (Cop International)
8. m2 - *The Bitter End* (Hands)
9. Symbolist - *Ology* (DSBP/Backscatter)
10. Mlada Fronta - *Oxydes* (Parametric)

John Forgash- WIB Columnist

1. Opeth - *Deliverance* (Koch)
2. Decapitated - *Nihilivity* (Wicked World)
3. Saxon - *Killing Ground* (SPV)
4. Vinnie Moore - *Defying Gravity* (Shrapnel)
5. Burnt By The Sun - *Soundtrack To The Personal Revolution* (Relapse)
6. Dream Theater - *Six Degrees Of Inner Turbulence* (Elektra)
7. Porcupine Tree - *In Absentia* (Lava)
8. Arch Enemy - *Wages Of Sin* (Century Media)
9. CosmoSquad - *S/T* (Pugworks)
10. Vader - *Revelations* (Metal Blade)

Carly Fuller- Underpaid Writer

1. Taking Back Sunday - *Tell All Your Friends* (Victory Records)
2. Sparta - *Wiretap Scars* (Dreamworks)
3. Thrive - *The Illusion of Safety* (Sub City)
4. Ani DiFranco - *So Much Shouting, So Much Laughter* (Righteous Babe Records)
5. Finch - *What It Is To Burn* (Drive Thru Records)
6. The Exit - *New Beat* (Some Records)
7. Fairview - *We'll Dodge It On The Way Back* (Side Cho)
8. Matt Skiba/Kevin Seconds - *Split* (Asian Man)
9. The Used - *The Used* (Reprise)
10. Tsunami Bomb - *The Ultimate Escape* (Kung Fu Records)

Mason Fetzer- CD Reviews/Distribution

1. Taking Back Sunday - *Tell All Your Friends* (Victory Records)
2. The Used - *The Used* (Reprise)
3. Fairview - *We'll Dodge It On The Way Back* (Side Cho)
4. Thrive - *The Illusion of Safety* (Sub City)
5. Sparta - *Wiretap Scars*
6. Finch - *What It Is To Burn* (Drive Thru Records)
7. The White Stripes - *White Blood Cells* (Sympathy For The Record Industry)
8. Tsunami Bomb - *The Ultimate Escape* (Kung Fu Records)
9. Coheed and Cambria - *The Second Stage Turbine Blade* (Equal Vision)
10. Thursday - *Full Collapse* (Victory)

Stakerized!- Zineland/Indie Label Columnist

1. Beck - *Sea Change* (Geffen).
2. Guided By Voices- *Universal Truths and Cycles* (Matador).
3. Sonic Youth- *Murray Street* (Geffen).
4. Pedro the Lion- *Control* (Jade Tree).
5. Weezer- *Maladroit* (Geffen).
6. The Paybacks- *Knock Loud* (Get Hip).
7. Jason Anderson/Wolf Colonel- *Something/Everything* (K).
8. Rolling Stones- *Forty Licks* (Virgin).
9. Pavement- *Slanted and Enchanted Re-issue* (Matador).
10. Laurie Anderson- *Live in New York September 19-20, 2001* (Nonesuch).

Dick Rivers- Action Sports Writer

1. Form of Rocket - *Se Puede Despedir a Todos* (Braeburn Records)
2. Rye Coalition - *On Top* (Tiger Style Records)
3. Dag Nasty - *Can I Say remastered* (Dischord)
4. Le Force - *S/T* (Alpha Male Records)
5. New End Original - *Thriller* (Jade Tree)
6. Desaparecidos - *Read Music/Speak Spanish* (Saddle Creek)
7. Hello Amsterdam - *How Are You* (Spy Hop Records)
8. The Standard - *August* (Touch and Go)
9. The Get Up Kids - *On a Wire* (Vagrant)
10. The Promise Ring - *Worst/Master* (Enfance)

Jamie Gadette- Trashy Journalist

1. Beck - *Sea Change* (Geffen/Interscope)
2. Coldplay - *A Rush Of Blood To The Head* (Capitol)
3. Blackalicious- *Blazing Arrow* (Mca)
4. The Mooney Suzuki - *Electric Sweat* (Gammon)
5. The Streets - *Original Pirate Material* (Locked On)
6. Sonic Youth - *Murray Street* (Smells Like)
7. David Cross - *Shut Up You Fucking Baby!* (Subpop)
8. Various Artists - *20 Years Of Dischord* (Dischord)
9. Siouxsie & The Banshees - *Best Of Siouxsie & The Banshees* (Universal/Polydor)
10. The Flaming Lips - *Yoshimi Battles The Pink Robots* (Warner Bros)

J-Russ-Underpaid Writer

1. Eliot Martin - *Black Castle* (I-Town)
2. Dry & Heavy - *New Creation* (Green Tea)
3. Twilight Circus Dub Sound System - *Dubplates Vol. 3* (M Records)
4. Rhythm & Sound - *Rhythm & Sound* (Burial Mix/EFA)
5. Badawi - *Soldier of Midian* (ROIR)
6. Mum - *Finally We Are No One* (Fat Cat)
7. Flanger - *Outer Space / Inner Space* (Ninja Tune)
8. Thievery Corporation - *Richest Man In Babylon* (Eighteenth St. Lounge)
9. Themselves - *The No Music* (Anticon)
10. Spacemonkeys vs. Gorillaz - *Laika Come Home* (Astralwerks/Virgin)

Walter- Unappreciated Writer/ Musical Dictionary

1. Mississippi Fred McDowell & Johnny Woods - *Mama Says I'm Crazy* (Fat Possum)
2. Hot Snakes - *Suicide Invoice* (Swami)
3. Flaming Sidburns - *Save Rock N Roll* (Jet Set Records)
4. Clinic - *Walking With Thee* (Domino)
5. Neko Case - *Blacklisted* (Bloodshot Records)
6. The Sadies - *Stories Often Told* (Yep Roc Records)
7. Sue Foley - *Where the Action Is* (Shanachie)
8. Sahara Hotnights - *Jennie Bomb* (Jet Set Records)
10. The Donnas - *Spend the Night* (Atlantic)

Austin Smith- Action Sports Writer

1. Hammergun- *Texas* (Stereoc Records)
2. Atmosphere- *God Loves Ugly* (Fat Beats)
3. Isis- *Oceanic* (Hidra Head Records)
4. Flaming Lips- *Yoshimi Battles the Pink Robots* (Warner Bros. Records)
5. Iodina - *Love You Dead* (Self Released)
6. Ozomatli- *Embrace the Chaos* (Interscope Records)
7. Botch- *An Anthology of Dead Ends* (Hidra Head Records)
8. Pete Yorn- *Musicforthemorningafter* (Sony).
9. Van Morrison- *Down the Road* (Universal)
10. Interpol- *Turn on the Bright Lights* (Matador Records)

Josh Scheuerman- Marketing/Ad Sales

1. Wilco- *Yankee Hotel Foxtrot* (Nonesuch)
2. Spoon- *Kill the Moonlight* (Merge)
3. Bright Eyes- *Lifted or the Story is in the Soil Keep Your Ear to the Ground* (Saddle Creek)
4. Coldplay- *A Rush of Blood to the Head* (Capitol)
5. Hot Hot Heat- *Make Up the Breakdown* (Sub Pop)
6. The Roots- *Phrenology* (MCA)
7. The Flaming Lips- *Yoshimi Battles the Pink Robots* (Warner Bros. Records)
8. Red Hot Chili Peppers- *By the Way* (Warner Bros. Records)
9. 31 Knots- *A word is Also a Picture of a Word* (54-40 or 5)
10. Rilo Kiley- *The Execution of All Things* (Saddle Creek)

Jeremy Cardenas- Local Hero and Celebrity

1. The Hangmen- *We Got Blood on the Toes of Our Boots* (Acetate Records)
2. Zeke- *Death Alley* (Aces and Eights)
3. Supersuckers/Electric Frankenstein- *Splitsville* (Music Cartel)
4. Midnight Thunder Express- *Self-Titled* (Empty Records)
5. Lopez- Lopez (Infect Records)
6. Cookie- *Sweat Soaked and Satisfied* (Infect Records)
7. Load Levelers- *Got Bills to Pay* (ATARA Records)
8. The Wolfs- *White Pills and Night and Day* (Self-Released)
9. The Grannies- *Taste the Walker* (Dead Teenager Records)
10. Supersuckers- *Must Have Been Live* (Aces and Eights)

Lesthan Moore- Action Sports Intern

1. The Hives- *Your New Favourite Band* (PopTones Records)
2. Medeski, Martin & Wood- *Uninvisible* (BlueNote Records)
3. OST- *The Royal Tenenbaums Soundtrack* (Hollywood Records)
4. Form of Rocket- *Se Puede Despedir a Todos* (Braeburn Records)
5. The Strokes- *Is this it* (RCA Records)
6. Nathaniel Merriweather Presents: *Lovage: Music To Make Love To Your Old Lady* (By 75ark)
7. DJ Shadow and Dan The Automator- *Bombay The Hard Way* (Motel Records)
8. Nappy Roots- *Watermelon, Chicken and Gritz* (Atlantic Records)

By Rebecca Vernon



Quette Daddie, *4 Your Entertainment*

Possibly the funniest local CD ever made by a man who is being dead serious. Quette claims he has sold 5,000 units since the creation of *4 Your Entertainment*, an album that has less value than a reeking slab of moldy, pus-dripping SPAM. But I admit that it was sheer brilliance as a tactic to win over the la-deez by singing, "I don't give a fuck if I break your heart, I'm a dog and I'll tear you apart" and "I bang rich girls in hot tubs, I bang poor girls in bath tubs." How about your "baby momma" being a "chicken head" in "Chicken Head?" She cheated on you, so you're right, you don't owe her child support! She IS a hoe for taking you to court! Have some sympathy for Quette when he sings, "If I had a chance, her neck I'd break, I'd stab stab stab til I kill!" How about "I killed some people for fun, that's why I'm on the run." Are you for real? Are you going to kill me for writing this review? Go right ahead! That's the price I'm willing to pay to write brutally honest local CD reviews! Don't even bother sending me another CD until you can start sounding like Dr. Dre and record on something other than the \$30 Casio keyboard you stole from D.I.I.



My Friend Moses, *Drag*

Now I'll stop acting like I have testosterone levels of mammoth proportions. My Friend Moses is a quaint amalgamation of yer favorite prominent grunge artists with a little bit of Southern rock spicing up the mix, as on the Skynyrd-feeling "Good Vanilla." "Inside" reminds one of Alice in Chains, "Semi Self-Loathing Drag of a Man" reminds one of Rage Against the Machine, "Whatever's Easy" reminds one of Stone Temple Pilot's "Atlantis." But what band likes to have every single one of their songs compared to a prominent grunge artist, even if they aren't sorry ones, like Bush? (Sorry, Gwen, but you suck, too.) My

Friend Moses is lucky to have tight musicianship, good production, soulful, complex guitar soloing and powerful rock anthems, like "Let it Down," "Sittin' Down" and "Way Outside" (with its sensual bassline) that don't suck like Bush's "rock anthems." Moving along ...



The Contingency Plan, *Self-titled EP*

Yes, it's embarrassing. The Contingency Plan wrote Nicki Fox a nice letter in April asking him to review their CD. SLUG does receive a vast cornucopia of local CDs, but don't worry, they'll eventually get to all of them. The Contingency Plan used to be called *Zero to Hero* back in the day, and the progress they've made in several months is pretty incredible.

Emo pop with traces of feel-good punk saturate the melodies, and songs of love gained and love lost permeate the heart. C.P. doesn't revert back to the sugary lines of Zero to Hero, but instead clever up their concepts as in "The Last of My Letters," in the form of a letter to a girl who the guy loves but who's falling for someone else. Until he shows that bitch who's boss! Uh ...still in the system, kids. The ballad "One Day I'll Stop Breathing" is by far the prettiest song on the album.



Shred Bettie, *Born Again*

Let's hear it for tough lead female vocalists of metal bands!!! Tonya Ward's sexy confidence rules this band with fire and leather. *Born Again*, recorded at Counterpoint Studios, has the high-and-low, three-dimensional sound many local metal bands lack, but that a good producer can coax from the mix. Shred Bettie's very melodic for a metal band, with a sentimental, anthemic vibe that harks back to Metallica. They segue from haunting, dark guitar-picking to thunder-riffs in a flash. In "I'm Not Sorry," Shred Bettie shows they are the master of letting their music breathe, with nice melody progressions. "The Gathering" is also choice, going from unique guitar phrasing to some truly intimidating, thundering, metallic metal at the end. *Born Again* is one of the best metal albums of the year, due to the emotional quality of the songwriting, Shred Bettie's tight delivery and Ward's distinctive lead vocals.



Listen, *Self-titled*

Listen falls somewhere between a night exchanging incense sticks with the witches of the local coven in your family room, a political awareness afternoon at the Spitfire Tour, and a night in the introspective room of mirrors in *Conan the Destroyer*. Almost completely the solo project of a one Stephen L. Dean, Listen is at once sparse, ethereal, mysterious and unsettling. Wavery, morbid-sounding Gothic keyboards with pseudo-electro-industro dance pop/EBM and echoey vocals in "Please" that sing: "Please put me out of my agony; please, won't you be the death of me?" won't haunt you as bad as Samara from *The Ring*, but could come pretty close. A news clip from NPR announcing the Sept. 11 attack begins "Terrorize" and ends with the presidential address surfacing from beneath the music. "Naked," with its hypnotizing beat, is my favorite.



Manic, *Anomaly*

Manic is also one man's solo project--Phil Istomin's, that is, and it has one of the best cover concepts I've seen on a local CD in awhile. *Anomaly* has melancholy, Gothic overtone that pendulum mostly between The Cure and Nine Inch Nails. The latter influence comes out most prominently in the electronic drumbeats and tortured whispering of "Private Screening," ending with the subtle sounds of trumpets and a nice, echoey drumbeat. Also, "Frantic" is reminiscent of *Pretty Hate Machine*, but it deviates from Trent's path with an ethereal and nearly rave-alicious outro. "Deamons," Mesalis, "Anomaly" and "Against," all in a row near the end of the album, are the best. The musical concepts could benefit from the timbre of some acoustic instruments, however.

TODD'S

Bar & Grill

A private club for members

1051 S. 300 W. SLC 801.328.8650



\$4.50
PITCHERS
ON
SUNDAYS

SUN 5TH - ORANGE CURTAINS

FRI 10TH - STYLES w/LIVE DJ

SAT 11TH - SOME PEOPLES KIDS

SUN 12TH - FLOBOTS / QUUS SOUND RESEARCH

FRI 17TH - BENT w/LIVE DJ

SAT 18TH - PISSED ON ARRIVAL w/ STRONG ARM

SUN 19TH - YOU KILLED MY FATHER

FRI 24TH - COYOTE HOODS

SAT 25TH - RODEO BOYS

SUN 26TH - LOOSEFUNK

FRI 31ST - BADAPPLE / ALCHEMY

SAT. FEB. 1ST - ENDLESS STRUGGLE

SUN. FEB. 2ND - CAMELTOE

\$1 DRAFTS EVERY TUESDAY

www.toddsbarandgrill.com

When he played guitar, he would sweat like he was stuck in a steam room. He spit as he sang and when he screamed, he spit even more. The muscles in his arms clenched as he played and the veins in his face seemed to pump blood so fiercely that they looked as if they were on the verge of exploding. That was the way he was. It wasn't an act. It wasn't the way he was when he was "on stage." It was just the way he was.

It is hard to describe what makes a man a hero, or an idol or even a generational icon. Joe Strummer was all those things and more to many different types of people in a time where almost everyone was firmly planted in their own group or clique. Joe was to punk rock what Jimi Hendrix was to the guitar driven rock of the 60s and 70s. Where the Sex Pistols were more about the angst, the Clash were more about the music.

They could play. They could write great songs and sing them with the kind of conviction that made you feel it, and Joe Strummer did it with such vigor that you were not left to wonder or question the integrity behind the songs.

The Clash (at least in my opinion) were not really a punk band. No screaming punk band would have ever thought to cover a song like the Crickets 1959 single "I Fought The Law." But Strummer did. And they covered it like they had written it themselves. That was one of the unique things that separated the Clash from every other band in that era. When they were pounding out "White Riot" it seemed as if that was the only form of music they knew. Then they would belt out their classic rock anthem "London Calling" and it becomes obvious that this was not your everyday Joe band. Songs like "Train in Vain" would have been career suicide for less eclectic bands, but somehow they always made it seem like the Clash, regardless of the musical genre the song came from. You can love the Ramones, the Sex Pistols (and I do) all you want. You can even credit some of those bands for spawning the punk rock move-

ment on the late '70s (and I do) but the fact is the Clash were the better band.

Mick Jones, along with Strummer was a former art-school student. He discovered Joe when he was singing with the rhythm and blues group "The 101'ers," and approached him about forming a new group called the Clash. Both avid song writers, they formed the heart and soul that drove the band until their demise in 1986.

The Clash released their self titled first album in 1977, the year punk rock broke out of run down buildings in the slums of London to the stages of every club in America.

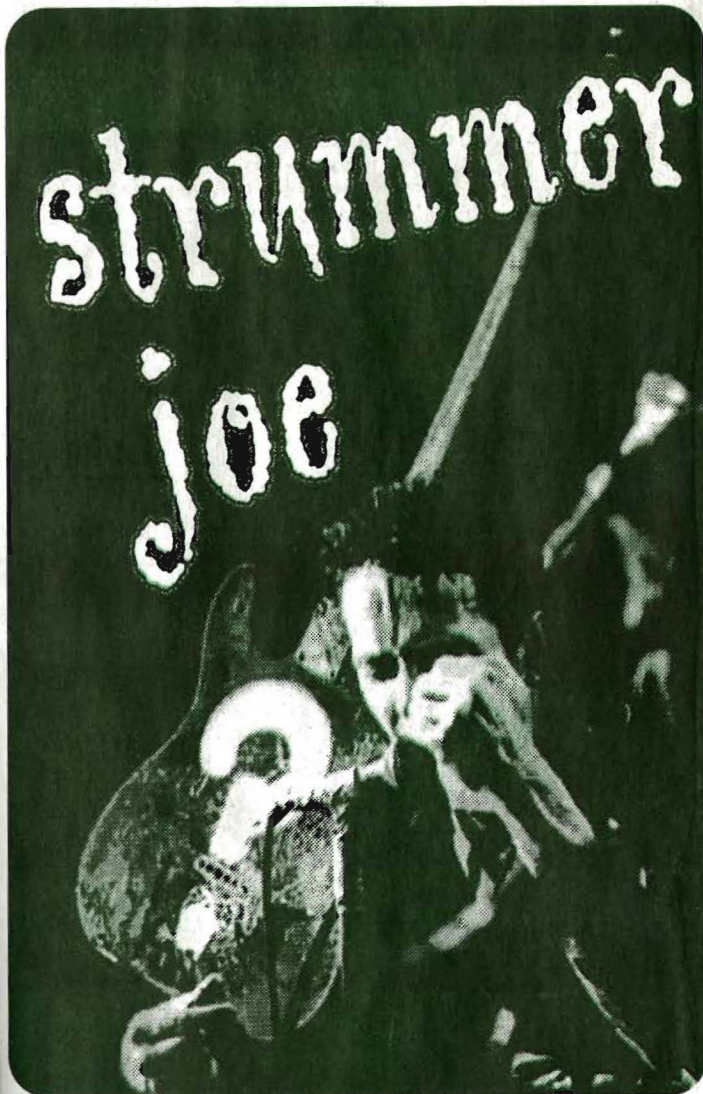
They captured the spirit of the disenfranchised youth sick of bad radio music and Debby Boone love songs.

As the Clash toured the country the following summer of 1978, the group's concerts were shot for a feature film entitled "Rude Boy."

The next year they released perhaps their best record, "London Calling" (1979), their third album, the group achieved some nominal commercial success in America.

"Sandinista," followed in (1980) and as Joe Strummer always reminded music critics "three full length rock records for the price of one" the potential failure of Sandinista which had 36 songs and no hits or at least radio friendly songs, was turned into a triumph after the group played 16 nights at Bond's in Times Square in New York City. The Clash became a legendary live force whose reputation preceded them and they started to become a band to be reckoned with. They were on the verge of being huge.

Then in 1982 without actually planning it, they became just that. They released "Combat Rock," a monster international success, that sold well over five million copies. The first hit off the record was a smart ass danceable song about the banning of pop music by the Moslem fundamentalists in Iran. Ironically "Rock the Casbah" launched the record and the band into super stardom. Then came "Should I stay or should I go." Possibly the most recog-



nized Clash song ever written, most casual fans of music might not know the Clash, but they know that song.

Shortly after that album came out I was lucky enough to see the Clash live at the US Festival in San Bernadino, CA. Strangely enough, the Clash were to headline "new wave day" of the 3 day outdoor event. They were without question, one of the best live bands I have ever seen. I still don't know what the hell "new wave" was, but I knew I had seen one of the seminal rock bands of all time.

Two days later in a BAM Magazine review, it came out that the Clash wouldn't come out and play until the US Festival promoter (Steve Wozniak of Apple-Macintosh fame) agreed to give a million dollars to a charity that the Clash had chosen.

By 1984, the Clash had begun

to disintegrate; the heroin-addicted drummer Topper Headon was replaced. The band toured less and less and the records just stopped.

After The Clash split in the mid 80's, Joe Strummer did some film soundtracks, and acted in a surprising number of movies, (see filmography) played on Bob Dylan's "Down In The Groove" and made the solo album "Earthquake Weather."

Two years ago he re-emerged with a new band, The Mescaleros and began recording again, releasing two outstanding records, "Rock, Art and the X-Ray Style" (1999) and "Global A Go-Go" (2001), whose title was a reflection of his love for world music, which he presented a regular show on the BBC World Service network.

Continued on Pg 26

HENRY ROLLINS

I Was A Middle-Aged Fanboy

(Or: How I Learned To Stop Hating Henry

Just Because He's Better Than Me)

By Bryan Mchr

Some fans are so obsessive that they tend to hold their celebrity heroes and stars up to hypocritically high standards. When you're aware that the term *fan* is rooted in the word *fanatic*, then it becomes apparent that these people need to get a life. One could argue that it's the fan's right to sit in judgment, saying that it is the fans that put the person on top. For the sake of this article, we'll call the people that harbor this notion 'fanboys.' The first time I heard this term used was by Henry on a stand-up show he did years back for Comedy Central. He was referring to himself, describing an experience he had when meeting one of his personal heroes.

Henry Rollins has earned a reputation for being the hardest-working man in the history of punk by being one of the few 'celebrities' to raise the bar on expectations. He holds himself up to his own standards, which border on inhuman. No matter what you think about his many and sometimes enigmatic endeavors you'd be mistaken to try to take anything away from his legendary status. He's done more than most of us will ever do in our lifetime and he's showing no signs of slowing. That's the cool thing about Henry, we feel like we know the guy because he's been so forthcoming in his prolific body of work. We feel comfortable enough with Henry to sit in judgment of him and his art without getting the shit knocked out of us. Since his earliest days with S.O.A. and Black Flag, he has been spit on by fashion punks, punched-out by skinheads and bikers, had piss thrown on him and even took a full can of beer right to the forehead in his struggle to follow a dream. And when he's not being taken out of context in interviews or being criticized by self-righteous fanboys, he continues to try to keep us puny mortals entertained in a fashion which we might approve.

SLUG: Do you, or have you ever had a problem with differentiating between the image and the self?

Henry Rollins: Me? Or people? Are you talking about when young men come running up expecting me to be that guy they saw on stage screaming? In a way you are. In a way you're not. It's like coming down on someone for not being how they are while having sex or when they are at dinner. I mean, do you make fuck sounds when

you're eating? Do you grind your teeth and sit there like you're waiting for a bus when you're having sex? So, sometimes people will meet me and go "Well, I thought you were gonna be really..." Why? "Well, I saw you on stage and..." It's not like I'm up there faking it or putting on an act, but yeah, put me in a room with a live snare drum and a lot of noise and I'm going to be a bit different than I am while waiting for an airplane. It's definitely a different level of hype.

SLUG: That's what I mean. Like some of these rappers who end up really pistol-whipping somebody or land themselves in jail for doing stupid shit because they really think they're gangster thugs.

HR: I get the point that you make, it's like they're believing their own press in a way. It's one thing to write about "I'm gonna pistol-whip your ass." But it's something else to go and actualize something like that. I think a lot of these guys get off on their own fumes. For instance, fights in movies are one thing but when you see a fight in the real world it's different. It's over very quickly, it doesn't sound anything like in the movies, it's very pitiful, no one is ever really any good at it and the other guy is usually in the fetal position in about four seconds going "Okay, okay." When you see someone dying in a movie it's almost glamorous. But then you see a guy shot in a doorway in a dope deal and he just looks so pathetic. He's wearing normal clothes, he's in a stupid position, he's bleeding all over and lying there like someone's mail on the floor. Wow, how sad and pathetic we are when we're like that. You don't look cool. You look kind of lonely and small... and sad. When this shit gets played out for real it's the definition of wrong.

SLUG: You're coming here in January on a spoken word tour. How will it be different than previous outings?

HR: Material-wise I won't be doing anything I've done before. Um, as much as I hate to admit this, September 11th (2001) really made it hard for me to come up with new material that has any space for humor. I'm not one of those people that walks around all day with a cloud over my head but it sure made, and to a certain extent, still makes anything funny on stage still seem a bit of a mockery of what happened even though it has nothing to do with it. If I happen to say something funny, in no way am I trying to downsize any catastrophic events. I know that, but the real challenge has been to get around that in my head and get back to that place where I can cook without being really heavy on stage, which would wear you out in about eleven minutes.



SLUG: I am stoked about the new CD you produced, "Rise Against," a benefit for the West Memphis 3 Defense Fund, on which you collaborate with various artists. Not only is it cool to have all of those classic Black Flag songs on one disc, but it's the first time you've taken up a political cause. That's punk rock.

HR: It's kind of political, but to me it's more in being a good American. We should all take up some civic responsibility, if you see something going on that smells less than kosher you shouldn't just stand there going "That sucks," you should do something. Then, hopefully, if you're ever in that position someone will look and say "I better jump in." Those kids who are in prison for that crime are so fortunate that there's the West Memphis 3 Support Group, those are some amazing people. Everybody wants to give me credit for what a "great job" I'm doing and it's like, well thanks. But it's these people who are the true heroes. If they weren't around I probably never would have heard of the case.

SLUG: I watched the documentary *Paradise Lost*, and I wasn't convinced that they were guilty either. What specifically was it that motivated you to champion their cause?

HR: I was offended by the lack of due process. There was not even an inkling of innocence before proven guilty in that case at all. Also, hanging someone for a capital murder charge with no physical evidence tying them to the crime? The burden [of guilt] is on the prosecution. People seem to forget that these days. I mean, that's how guilty people get off – because the prosecutor didn't have enough evidence to nail the guy. You can't put someone in prison, guilty or innocent, for being in possession of Pink Floyd albums and black t-shirts. Not in this country! That's not why I'm paying my taxes and *that* just pissed me off. The fact that these grown men think that they're going to get away with this – not on my watch! Not in *my* country. That's my version of being a patriot.

SLUG: That leads us right into my next question which is kind of a tough one. What led you to make the statement I read recently on the *Launch* music site (Yahoo) where you purportedly called for "drastic action against Iraq."

HR: What did I say about drastic action against Iraq?

SLUG: The article stated that you were calling for drastic action against Iraq, that we [U.S.A.] should not make threats but promises [to bomb them] – even give specifics as to times and places and that if Saddam wants to put women and children at these sites then the blood would be on his hands not ours. In fairness to you, at the end you concurred that these were "harsh" statements and this was a rather "hardline" stance but...

HR: I think that these [U.N.] investigations should go through to

their fullest extent. I really don't like the way that Bush is still trying to edge towards war, since the Iraqis seem to be doing what's required of them. I'm against that. But what I'm also against is Saddam lying and then when push comes to shove he puts a bunch of little kids in a church full of weapons of mass destruction,

or something he doesn't want hit and then says, "Oh, women and children. You can't do that." Well, you know what? Sorry. This time around it's going to get bombed and the only murderer is going to be you. Because you put those people in the building. Because this time around you had all of these chances to come clean. You had the world saying "Join us. Get your sanctions lifted. Stop being such a crazy threat." If you're going to play this schoolboy sand box shit of putting women and children in a church that gets bombed, the blood is on your hands – not on our hands. And I will say that to anybody anywhere. Am I into kids getting hurt? Hell no! But at a certain point you can't allow this to keep happening. I am anti-war. I am anti-death penalty. It's barbaric. War sucks. There's a great documentary you should see that just came out called *War Photographer*. You get to see what war is like. War is a bunch of mothers on the ground screaming because their child just got blown up. I don't care if your dad is in the Taliban, I hate seeing mama Taliban on the ground with her kid blown up. War is just this huge mistake. I know I'm not breaking any new ground here. But if you're all the way in it everyone should know what they're in for and trust me, Saddam knows. He's no dummy. He's a meanie but he's not stupid. He would be stupid to fuck with America with George W. Bush in the house because he has such a hard-on to do this. Bush doesn't get it. He doesn't want peace. If I was Saddam I'd go, "Okay, here are the weapons. Don't decimate my country." Bush is not kidding. He's put himself in a position where now he can't back down. It's that guy thing. You know, where you say that you're going to kick the big guy's ass at three o'clock, and you can't kick his ass but you have to go up there anyway. Bush now has to go up there unless Saddam shows his ass or blinks. Anything else and it doesn't seem that Saddam is going to get out of an ass-whooping, and it's going to be really horrible for everybody. For this country and for theirs. No one needs to die in a war – not in this century. That should be so pitifully behind us. It should be as corny as the [Ku Klux] Klan. We're not there yet. But I refuse to believe that conflict is the nature of man. I don't buy it. I think it's a dick thing – a guy thing, and we really need to look at that. So, there it is and unfortunately I must go.

SLUG: Shit, I wish we had all day. I appreciate

your time Henry.

Henry: Well, thank you.

Educate yourself. See Henry Rollins perform his spoken word live at Kingsbury Hall January 14, 2003 at 7pm.



Spoken Word 2002
Photo: Emily Farrer



Black Flag 1984 / Photo: Bill Wilson



S.O.A. 1980-81
Photo: Athena Angelos

Continued from Pg. 23

Joe Strummer was once again back in the music business and brought a brilliant although brief light to a five year span of music that was being dominated by plastic boy bands, regurgitated pseudo punk and a slew of bad female dance-strippers singing horrible songs.

Strummer was touring again on a world-wide basis. He was playing to sold-out audiences everywhere he went with a set that contained a large amount of Clash material. Fans and music lovers that missed him in the 70s and 80s got a second chance to see a true rebel rocker in action. A man that stood for something when he wrote a song, and barked it out from the bare depths of his soul when he played it live.

Last week, after taking his dog for a walk at his home in Somerset, England, sitting down on a chair in his kitchen, Joe Strummer suffered a fatal heart attack.

When I heard that he died, I froze a little. You never expect some things. They just sneak up on you and you just have to deal with it.

It made me wish that it was 1979 again.

It made me wish that he had recorded a dozen more records. As an ex-music magazine editor, it made me sad to see such a great talent go. As a fan of the Beatles, the Rolling Stones, and all the great music that came out in my lifetime, it made me feel like the good side had just lost another player.

As a musician, he made me want to write songs again. That is what truly great songwriters do. They make you want to do what they did. They inspire you. They make you feel like there is something inside you that someone else wants to hear.

That is what Joe Strummer did for me.

Thanks, Joe.

—Gianni Ellefsen



JOE STRUMMER MUSICIAN, ACTOR & COMPOSER

Actor - filmography

- 25 Years of Punk (2001) (TV)... Himself
- Super 8 Stories (2001)... Himself
- Clash: Westway to the World, The (2000)... Himself
- Docteur Chance (1997) Vince Taylor
- History of Rock 'N' Roll, Vol. 6, The (1995) (TV)... Himself
- I Hired a Contract Killer (1990)... Guitar player
- Mystery Train (1989) Johnny aka Elvis
- Pogues: Live at the Town and Country, (1988)
- Candy Mountain (1987) Mario
- Walker (1987)(uncredited) Faucet
- Straight to Hell (1987) Simms
- King of Comedy, The (1983) Street Scum
- Ladies and Gentlemen, the Fabulous Stains (1981)
- D.O.A. (1980)... Himself
- Rude Boy (1980)... Rhythym guitarist
- Punk in London (1979)... Himself
- Punk Rock Movie, The (1978)... Himself
- also appeared in "South Park" (1997) playing himself in "Chef Aid" episode, October 1998.

Composer - filmography

- Royal Tenenbaums, The (2001)("Police and Thieves")
- 25 Years of Punk (2001) (TV)
- Intimacy (2000)("London Calling")
- Billy Elliot (2000)("London Calling") (as Strummer)
- 28 Days (2000)
- Grosse Pointe Blank (1997)("Rudie Can't Fail")
- When Pigs Fly (1993)
- Wired (1989)("Love Kills")
- Permanent Record (1988)
- Walker (1987)
- Sid and Nancy (1986)("Dum Dum Club" & "Love Kills")
- Rude Boy (1980)

The Clash Discography

- The Clash (1977)
- Give 'em Enough Rope (1978)
- London Calling (1979)
- Sandinista! (1981)
- Combat Rock (1982)
- Cut The Crap (1985)
- The Story Of The Clash Vol. I, II (1988) - Compilation
- Clash On Broadway (1991) - Compilation
- Super Black Market Clash (1993) - Compilation
- The Singles (1996) - Compilation
- From Here To Eternity Live (1999) - Live

slug mag classified ads

sell or say anything you want

**SUPPORT YOUR
SCENE,**

**SUPPORT
LOCAL MUSIC!**

Local Music

**Radio Show KRCL 90.9FM
Wednesday morning 3:30-
5:30am. Submissions Are
Welcomed! Contact
reneet@krcl.org.**

**LOOKING TO BUY
ANYTHING RELATED
TO THE GARBAGE
PAIL KIDS OF THE
'80'S. CALL
801.566.5297**

\$\$\$

Large Reward for informa-
tion leading to the return of
SLUG MAG's
Custom Metal Rack stolen
from Brewvies last NOV.

Be On The Lookout

HAPPY
NEW
YEAR!!!



www.nursesherri.com

Large Box \$20 Small Box \$10



**SLUG GAMES MELTDOWN
PIPE & RAIL COMP
1/25/03
@ BRIGHTON RESORT
SKIERS WELCOME!
KILLER PRIZES!**

**Colby D Crossland
White Star Photography**



5829 s Travor Lane
84118 SLU Utah
801.518.2002
Colby@Borge.Net

**STOLEN SLUG MAG
RACK FOUND!**

**SLUG MAG
TURNS**

14.

**BE THERE
02/28/02
@X-SCAPE**

(A PRIVATE CLUB FOR MEMBERS)

**SLUG MAG is looking for an
Ad Sales Rep.**

Modest hourly wage plus
commission. Must have
experience in the music industry.
Part Time. call 801.487.9221
or e-mail angela@slugmag.com

**Meet the
SLUG Queen:
• 01/10/03
LOCALIZED**

@ The Urban Lounge

* A PRIVATE CLUB FOR MEMBERS

**UAO
BSA
GYDS**

WWW.USAGAINSTONE.COM

**WANTED DEAD OR ALIVE
OLD SNOWBOARDS,
SKATEBOARDS,
POSTERS, CLOTHING,
EVEN PHOTOS OF YOU
AND YOUR BUDDIES RIP-
PIN' IT UP! CASH PAID
DONATIONS ACCEPTED
UTAH SNOWBOARD
MUSEUM 801.273.7340
CALL TODAY**

**CLASSIFIED:
FUCK THEIVES!
DID SOMEONE SELL
YOU A
BLACK FLYING V
OF FENDER JAGUAR
GUITAR?
CALL ME I WANT
THEM BACK!
YOU WILL BE COMPEN-
SATED AND REWARDED
FOR INFORMATION
KEITH 949-8166**

TATTOOTLAN

HOME OF THE CULTURAL TATTOO
SERGIO ACAT'S NEW PLACE
PROFESSIONAL, AFFORDABLE
TATTOOING AND PIERCING
HEALTH DEPT. APPROVED, OSHA
CERTIFIED, AWARD WINNING ARTIST
OVER 27 EXPERIENCE SERVING
S.L.C. TATTOO NEEDS WITH: NO
"PRIMA DONNA" OR "COCKY ATTITUDE"
WHAT ELSE YOU NEED? COME OR CALL
TATTOOTLAN
1500 S. BY MAIN SLC, UT
(801)759-7200



coming to Kilby Ct. in January...

CURSIVE

(on Saddle Creek records)

with

Race for Titles

Sunday, January 26 @ 8:30

coming up.....

**Carrisa's Wierd
and the Prom (February)**

**Milemarker, Magic Magicians,
the Intima, and Atom and his
Package (March)**

Stay tuned for more info on shows this spring.

741 S. 330 W.

Questions? call 320-9887

THE NEW ROCK FROM EMI & VIRGIN!

THE EXIES -

Inertia

\$8.99



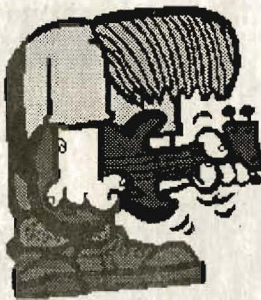
On Sale at all Graywhale CD locations

OGDEN: 4300 HARRISON
BLVD. (801) 399.0609
LOGAN: 1010 NORTH
MAIN St.
(435) 753.9799
KEARNS: 3836 W.
5400 S. (NEXT TO
K-MART) 801.967.8200
SLC: 201 S. 1300 E.



801.583.9626
TAYLORSVILLE: 1763
W. 4700 S.
801.964.5700
DRAPER: 266 E.
12300 S.
801.576.0999
LAYTON: 852 W. HILL
FIELD Rd **801.497.9090**

EMI Music
DISTRIBUTION



HAVE A BAND, CLUB OR AN IDEA YOU WANT OUT THERE!!!

**JOIN US FOR ONLY \$20.00 A YEAR
AND ENJOY DISCOUNTS LIKE THESE**



5000 FLYERS

ONLY

\$60.00

20 LB. WHITE PAPER

1000 BUSINESS CARDS

ONLY

\$10.00

80 LB. WHITE COVER

24 T-SHIRTS

\$4.00 EACH

1 COLOR FRONT / BACK
QUALITY WHITE TEE

PRINT CLUB

(801) 521-5655

OR COME TO

717 S. 300 W. #D,

EMAIL

TWIST@FIBER.NET,

FAX 521-5545

ALL ITEMS WITH RED, REFLEX BLUE, BLACK OR
ANY OTHER COLOR OF IN STOCK INK. SOME
RESTRICTIONS APPLY.

GERIATRIC ROCK: ESOTERIC MUSIC FOR NICHE MARKETS

by Walter

This is the time when complete idiots make lists of what they consider to be the best music released during the previous year. The entire exercise is ridiculous because there are thousands and thousands of recordings released each year. No one can possibly listen to all of them, and there, sitting in the stack of unheard recordings, might be the best recording of the year. I won't claim that I've listened to more recordings than everyone else, nor while I claim to know each and every one of the best recordings released during the last year. I just know good when I hear it. The best recording I listened to during the year 2002 is actually a reissue of a vinyl record. The best recording I listened to during the year 2002 is entitled *Mama Says I'm Crazy*. There are only two musicians present on the best recording I listened to during the year 2002 and they are: **Mississippi Fred McDowell and Johnny Woods**. Mississippi Fred McDowell plays guitar and sings. Johnny Woods plays harmonica.

America is a country populated by the obese, the lazy and the stupid. The "media" told me all about the obese and the lazy. I figured out the stupid part from personal observation. If one travels around Salt Lake City and the suburbs surrounding it one will sometimes encounter "health clubs." This is where some obese and the lazy individuals attempt to "change their lives." Other obese and lazy individuals are often encountered "jogging" on the streets and others are encountered riding bicycles. Many individuals in all of these groups attempt to change their lives by listening to music while exercising. There are even weird "classes" at the "health clubs" where obese and lazy people are led in exercise routines by "aerobics instructors." The "instructors" select the music and design the routines. All of these individuals are fools. I've encountered a few "aerobics instructors" in my time. Almost without exception they want the latest rhythmic "hit" they heard on the motherfucking boring radio. Or, some of them want the music accompaniment for some stupid-ass video they saw on the television. They take the stupid music they select and they work out "aerobic exercise routines" for the obese and lazy people at the "health clubs." Okay, admittedly all the individuals jogging, riding bicycles and working out at health clubs aren't stupid, obese and lazy. I'm stereotyping because I have a point to make.



I am one of those individuals riding a bicycle on the street. Sometimes I go to Liberty Park and ride around in a circle on the specially designed bicycle path as if I'd had a chip implanted in my brain. For the last two months or so *Mama Says I'm Crazy* has accompanied me as I engaged in "aerobic" activities or rode my bicycle. The reason is very simple. The recording, the best recording I listened to during the year 2002, is the perfect "aerobic" exercise music. Mount a bicycle and press the play button on whatever device you use for "aerobic" exercise. I encourage "urban" exercise because the thrill of dodging motor vehicles is good for the heart.

I must note that the routine designed around *Mama Says I'm Crazy* is strenuous and extremely feverish at the beginning. Don't despair because the pace slows considerably after the first ten minutes. Although stamina is required to complete the exercise, even geriatric folks can survive. Please consult a physician prior to listening.

The disc opens with a tune about playing dice — "Shake 'Em On Down." There are other versions of "Shake 'Em On Down" available. For example, **Bukka White** recorded a version in 1937. However, White's version is laconic, and perhaps better suited for actually playing dice than the version by McDowell and Woods, perfectly suited for aerobic activity or even fornication. *Mama Says I'm Crazy* is a good choice for background music during fornication, if the participants can "last" 40 minutes. I digress, for two minutes and 30 seconds the entire aerobic class can exercise

frantically to "Shake 'Em On Down," and then have a cooling off period of less strenuous activity as the passion of "Goin' Away" (the second tune) builds. Those fornicating can ease up because the goal is gaining maximum pleasure/benefit.

"Mama Says I'm Crazy" (the title tune) is highlighted by the headboard banging against the wall or the sneakers pounding the gym floor. Concentrate on the lower leg muscles, the gastrocnemius, and make that puppy hurt. McDowell clearly states in the lyrics that he is going to fix his woman so she don't want no other man. From all the stomping going on it sounds like he's **Spade Cooley**, who did in fact stomp his wife to death. "I Got a Woman" is another familiar tune. McDowell and Woods pretty much describe with rhythm and tempo why exactly that woman is so special, and it ain't because she gives them money. Hip grinds and thrusts are recommended to firm up the buttocks. Try not touching the handlebars and standing on the pedals while thrusting if a bicycle is used.

As "Red Cross Store" begins, realize that you are in this for the long haul. Draw a deep breath. Catch a second wind. This song is best for practicing martial arts. Leg kicks and fist flailing are encouraged. Pretend the people at the Red Cross Store are standing right there denying food. Beat the crap out of them but go easy on your partner if fornicating. And the bicycle riders are encouraged to punch the faces of rude motor vehicle operators. Stretch out the muscles for the duration of "Going Down to the River." Gaze upon a partner as McDowell does and think about the way he/she walks. Do you really want to marry? That will end all the fun. Continue stretching, or perhaps do some isometric exercises, pushing against an immobile object, as "Standing at the Back Door" flows by and lie down for more hip thrusts as McDowell laments "What's Going to Become of Me," the home stretch is approaching. Step it up and go for "Long Haired Donny" and "John Henry," these are the climaxing tunes. "I Walked All Night Long" is where you meditate on what you've just achieved and think, "wasn't that good."

Live Music,
Great Beer and
Never a Cover Charge!

**BURT'S
TIKI
LOUNGE**

726 So. State St.
A PRIVATE CLUB FOR MEMBERS

"The Best Subs in the State"

Locally
Owned
and
Operated
since
1973

Two Locations

1618 South State
467.3676

2125 South 3200 West
973.6489

Lame Ass Concert Previews

With your host Kevlar7

Thursday 9th : Upon first listen to *Wormwood*, the new release from New York band **Moe.**, one gets the quick urge to dismiss them as a shitty hippie jam band. After a few more listens the bands incorporation of country western styles and ambient outer spacey vibes carry the disc up and over the reeking pile of Phish clones. When Moe. Plays at *Harry O's* in Park City, it will be interesting to see if these five guys can transform the many sound scapes on their CD to a live setting.

Friday 10th : Welcome one and all to another monthly addition to Salt Lake City's greatest local band experience **Localized**. Yeesss sir-ie, boys and girls; ladies and gentlemen, all of you can experience, for a small fee, a host of talented local bands at *Urban Lounge* on this wonderful night. That's right folks, the first band, **Optimist Prime**, will amaze you with their brand of schizophrenic dance music. Featuring Dave Payne of Red Bennies and the feminine sultry vocals of former Ambergris member, Amber Jarvis. Next up is **Coyote Hoods**, a new group, which once again features Dave Payne and the guitarist of Red Bennies. And last but not least are the dynamic sounds of **Chinese Stars** who put stone in "rock" and the swing "roll". Do not miss this night of talent and showmanship sponsored by always informative and entertaining SLUG magazine.

Saturday 11th : Mixing together a strong variety of Latin and Caribbean rhythms with the modern sounds of jazz, funk, and a bit of hip-hop is **Agua Dulce**. This band sings in both Spanish and English, adding up to a sexy and spicy combination of fun dance music for those who attend their show at the *Dead Goat Saloon*. A Latin explosion that may not appeal to all those who read these pages, but might be fun for those who want to salsa with hot tamales all night. Oh yeah, baby!

Tuesday 14th : Spoken word is something that should be taken in by anybody who claims to have a fancy for poetry and art inspired music. **Henry Rollins** is the poster boy for spoken word. Having started out in *State Of Alert*, *Black Flag* and then shaking the music world with his larger-than-life group *The Rollins Band*, HR has quite the number of releases under his belt, (22 albums). His spoken word tours and discs, stories of life and all the victories and agonies associated with it, are a testimony to the power of this form of stand-up that has earned him a loyal fan base. His performance at *Kingsley Hall* will tie in with his release of the DVD/CD package entitled "I am Spazticus" which features the best of the last twenty years of Rollins spoken word performances.

Thursday 16th : To spread the message of punk rock and hardcore rising stars, a group of writers like yours truly will be coming to town in the form of a **Punk Rock 'Zine Tour**. This tour will feature artists and writers for various independent magazines, who will be reading and commenting on variety of their works on bands, magazines and other projects by them. It will be held at the *Salt Lake City Library* at the Sprague Branch, (2131 South and 1100 east at 6:30 P.M.). this is the chance to ask these rock journalists any type of questions pertaining to the music world, its labels and bands, and tips on how to get hired by an underground magazine.

Friday 17th / Saturday 18th : Looks like I owe everybody who reads my column an apology. A few months ago I was told that the all women AC/DC cover band **Hells Bells** was breaking up. Boy, did I call that one wrong. So as I continue to remove my foot from my mouth, it should be made aware that Hells Bells will be returning intact to *Liquid Joe's*. Hells Bells delivers enough over-the-top AC/DC covers to leave anyone who listens to the rock n' roll metal godfathers in a total head banging bliss.

Saturday 18th : For those who love music that is full of grinding guitars that suddenly dips into clean ambient strumming then plunges back into full throttle grinding, then check out **Piebald** at the *X-Scape Basement*. Some people would call it emo-core, others would just call it passionately powerful music. The same holds true with opening band **Noise Ratchet**, non-commercial noise-pop full of Jimmy Eat World and Elliot influences. Their songs are loaded with progressive composition changes with vocals that are somewhere between the styles of Dashboard Confessional and Lawrence Arms.

Monday 20th : Hooked on the English R&B vibe that was showcased by Eighties bands like The Jam, Elvis Costello, Crowded House and Squeeze? Then check out **The Brilliant Mistakes** at *Cicero's* while in Park City for the Sundance Film Festival. Soulful vocals backed up by delicate piano and sim-

ple guitar, bass, and drumming arrangements. An outstanding pop outfit with a delectable new disc entitled *Dumb Luck* filled to the brim with ale-induced punch and a tad bit of well-placed melancholy to the disc's brilliant tracks. A four piece full of smart, sharp popsters who combine jangly guitars and flighty piano. The *Brilliant Mistakes* is a must to take in after viewing the latest up and coming films looking for major studio backing at Sundance.

Wednesday 22nd : The freakiest and wildest film production company ever is returning to Salt Lake City once again for another night of B-Movie blood-letting and exploitation. That's right ladies and gentlemen, **Tromaville** is coming!! So be prepared! Lock up your daughters and wives! Let the beer suds flow at *Brewvies* so all can relax and take in various Troma films that will shock and amaze the weak at heart. That's right, the company that brought the world *The Toxic Avenger* and other nuggets of dastardly celluloid mayhem is bringing a slew of their latest films for those who love a lot of camp in their movies. Check out www.tromaville.com for many more details, trailers, cartoons, games, and other delights.

Saturday 25th : A band that is definitely influenced by video games is always a good thing. **The Minibosses** are proud to admit that the gaming spirit influences their songs. They don't release songs very often, but when they do they sell out of them quick. Hailing from Arizona, this amazing three piece is looking forward to hitting the stage in the basement of *X-Scape* with their hybrid form of rock that takes on meth induced shivers



THE MINIBOSSES

and shakes. These guys are assured to catch on quick for those of us geeks

who were raised on Atari's and Nintendo's.

Sunday 26th : Apparently **Kilby Court** will be open for a show this night, after being closed for the majority of the winter while preparing to re-open in the spring. **Cursive** is returning for the aural pleasure of those assembled in front of Kilby's stage. Complex but tight rhythms, driven with complex abrasive guitars and corrosive bass and drums. All of this is cemented firmly with the lead vocalists personal melancholy lyrics that are sang in between expressive screams and passionate singing. What sets Cursive above and beyond the ranks of indie and emo bands is the addition of a cellist in the lineup, which adds depth and texture on an epic scale, intensifying their sound while pushing the boundaries of contemporary musical structures.

Monday 27th : Getting past the funny sounding name of the group **Slobberbone** may not be an easy task, but upon hearing their latest release *Slippage*, the average listener will discover a record full of roughed up rock n' roll tracks that are inspired in part by The Replacements and Uncle Tupelo. When they hit the stage at the *Zephyr Club* expect to hear amped up tales of losers, drifters, drinkers and loners in search of redemption. Brings a tear to my eye and a desire to drink another shot of whiskey.

Monday 27th : Having released their full-length debut, *Leaving Through the Window* for MCA / Drive Thru Records, **Something Corporate** have toured non-stop in support of it. Their latest leg of the tour will land them at *X-Scape*. Writing songs the move the listener and make them think at the same time is what Something Corporate excel at. Their sound is anchored by the tight piano playing of the lead vocalist who blends well with the guitar, bass, and drum backbone of the band. This five piece's brand of irreverent twin guitar dueling with piano brings to mind the band Jets to Brazil. Elegant music for the indie-rock world. Co-heading the show will be **The Juliana Theory**, an exceptionally emotional, meaningful, and beautiful band. Music ripe with insights and introspection's on love, relationships, and honest feelings about life in general. Guitar driving music that is both familiar and far-reaching. Their latest *Love* on Sony Records is one of the most honest records to be released on a major label.



Tuesday 28th : As America assimilates its own idea as to what is garage rock and what is not, **The Division of Laura Lee** is set to become the next big Swedish band that will assault the dumbed down senses of the MTV generations. Having their debut disc, *Black City*, on Epitaph records will help, but it's the band take-no-prisoners attitudes and on stage antics that

BURNING BRIDES

will be turning heads in this New Year. Taking elements

of retro-garage sounds similar to The Hives and The Strokes while stirring in indie rock elements of Fugazi and Girls Against Boys to produce a volatile molotov cocktail to chuck at the stalwart music scene and those who listen to it. Opening the show at *X-Scape* is **Burning Brides**. A full blown Stooges / MC5 inspired garage rock band that is dead set on making music dangerous again. Expect R&B influenced soulful vocals, buzzsaw guitars, searing guitar solos, and jazz infected bass and drums groove.

Wednesday 29th : For a lot of people, the word pop punk puts a very cold chill down their spines. The band **Alkaline Trio** does somewhat fall into that sugar-sweet genre, but what sets them apart from all the other Green Day-ish clones is their bitter dark sarcastic wit in their lyrics. Plus, they truly write catchy and dynamically progressive songs that just stick in the head for the rest of the week. The band will be bringing their scary brand of melody to *Brick's*. For all those who want to pogo while sticking the pins in the voodoo dolls of their ex-significant others. For those who love the sound of Rancid style street punk fused with the classic thunder of The Clash's anthems, (Joe Strummer R.I.P.), then check out **One Man Army** opening the show. This three piece from San Francisco are veterans of the Warped Tour and has been featured many times on subsequent tours through Salt Lake. Their fan base is very large and very passionate in their love for this powerfully strong band. Live this band goes off like a cluster bomb, exploding over every inch of a beer soaked stage. This band will also play The Urban Lounge on the 21st.



GBH GHB is also in town tonight with **The Forgotten & Toxic Narcotic**. If you have never witnessed the live fury of these punk bands, skip the bricks bill and head over to Club X-Scape. It is not often that SLC is lucky enough to host such a legendary act as GBH. Don't kick yourself later for being stupid by not attending.

Friday 31st : New on the scene and ready to assault listeners with their brand of sonic "new loud" is **Brazil**. What that "new loud" encompasses is not so easily defined. They do use keyboards mixed into their tight knit of electric noise, but the use of traditional guitar, bass, drums is swirled in aggressively with the melodic tones put forth by the keys. They will be hitting town at *The Junction*, in support of their new six song EP *Dasein*, which just came out on Fearless records, which is intense hard rockin' material which is extremely catchy.

GALLERY STROLL

WITH MARIAH MANN

Now that the hustle and bustle of the holidays are over it's time to slow it down to a stroll, Gallery Stroll. Galleries stay open late for the working man or women, until 9pm on the third Friday of every month. In January it's the 17th. Here is a list of some of the galleries I will be checking out and you should too.

Finch Lane aka The Art Barn located at 54 Finch Lane. Mixed media Sculptor Suzanne Kanatsiz and Painter Brad Slaugh will be exhibiting their work in a show opening January 10th from 6pm to 9pm and running through February 21st. Suzanne Kanatsiz creates an installation with three large pieces of sculpture in mixed materials including text and transparent images. The end result is a theatrical setting by Brad Slaugh who, incidentally, manages *Poor Yorick*. That fun studio space where you can see lots of artists in one place (700 South 550 West). Brad will assemble a sampling of his work from the past three years. Brad explains that his smaller work was painted on location and fairly straightforward. In that case I want to know what red-neck family reunion he attended! This show will be enjoyable whether you're artsy or not.

Salt Lake Art Center located at 20 South West Temple north of the Salt Palace. "Territories of the Self" by Dana Costello will be on display in the street level gallery at the Salt Lake Art Center. There will be an art lecture with Ms. Costello on Wednesday, January 15th at 7pm. This show will run through February 2nd. Jack Dollhausen "A 30 Year Start" will be on display in the main gallery until January 12th. The Art Center is open Tuesday through Thursday and Saturday 10am to 5pm and Friday from 10am to 9pm, Sundays are from 1pm to 5pm.

Artspace Forum Gallery located at 511 West 200 South has teamed up with Artists of Utah to present "35 x 35" an exhibit featuring thirty five artists under the age of thirty five. The show runs from December 20th through January 11th, Wednesday through Saturday noon to 5pm. For more information you can log on to artistofutah.org

Art Access, Walk of Shame Studio and Display located on Pierpont Avenue are just a few venues that participate in Gallery Stroll every month. Pierpont Avenue located between 2nd and 3rd South and 3rd and 4th West really brings the Gallery Stroll to life. Stop by and get an idea of how an art community really works.

As always, these are just a few of the Galleries participating in Gallery Stroll every month. If you have a show that you would like the SLUG readers to know about please e-mail me at mariahm@worldstrides.com

SUPPORT LOCAL ART!!!!!!

COME EXPERIENCE 23 Exstasy

Live at Modified's New location
868 E. 900 S.

Also **Twilight Transmissions**
Sat. Feb. 1, 2003

INDUSTRIAL COLLABORATIONS INCLUDING MEMBERS OF:

Symbiant/Boundless,

Never Never, Little Sap Dungeon,

Ibex Throng, Black Dots & others.

Show starts 9pm free stuff w/ CD purchase

novaoneprod@hotmail.com



INTRODUCING THE PARK CITY ALL-STARS

SETH HUOT JEREMY JONES J.P. WALKER MICAH MCGINNITY GEORGE OAKLEY CHRIS COULTER
CHRIS ENGELSMAN
NOT SHOWN

3 PARKS INCLUDING KINGS CROWN SUPERPARK • PAYDAY HALFPIPE • EAGLE SUPERPIPE
30 RAILS INCLUDING PARK CITY ALL-STAR SIGNATURE RAILS

PARK CITY
MOUNTAIN RESORT

PARK CITY, UTAH

800.222.PARK
www.parkcitymountain.com



SAVE UP TO %70 OFF OF SELECT GEAR!

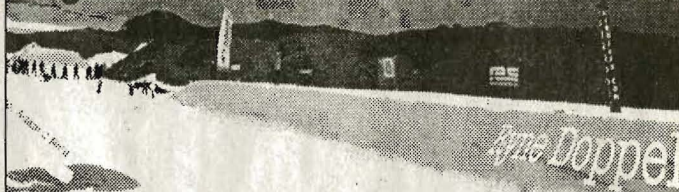


**Discount
tickets to all
the cool
resorts!**

**\$10 Rentals
all season long!
includes board, boot,
& binding**

GO RIDE!

**Trade in
your really
old gear
for cash
or credit
on new
gear!**



SALT PEAKS

Salty Peaks Team Rider Ryne Doppel Photo by Adam O'Neill

**Largest Selection,
Best Prices,
Professional Friendly
Service,
why waste your time
anywhere else?**

**3055 E. on 3300 S.
801.467.8000**

www.saltypeaks.com



Downtown
Salt Lake City's
venue for eclectic
smoking needs

including Springwaters,

Sweet Dreams and Nat Sherman.

Wide variety of cigars, tobaccos, coffee, magazines
glass pipes and water pipes

ELLEN'S
FINE CIGARS & GIFTS

217 East 3rd South • Salt Lake City

Telephone 961-8589

Five Hot Girls and One Hot Guy

7 am - 10 pm Mon. - Thurs. / 7 am - 1 pm Fri.
10 am - 1 pm Sat. / 12 am - 4 pm Sun.

Open 7 days a Week

**BOARDERS
EDGE**
SNOW & SKATE



Burton Special Blend
Forum Four Square
Jeenyus Bonfire
M3 DO
Ride Vans
Rome Northwave
Drake and more...

1894 WEST 5400 SOUTH • TAYLORSVILLE
968-6332 • OPEN 10AM-9:30PM • MON-SAT

**Some
Resorts
Buy Pros...**

**Our
Mountain
Grows Them.**



Brighton
UTAH

500 inches of snow

w w w . b r i g h t o n r e s o r t . c o m

SLUG mag

Presents:

THE THIRD ANNUAL

SLUG GAMES

ROUND-UP



HALFPIPE/RAIL

Skiers Welcome

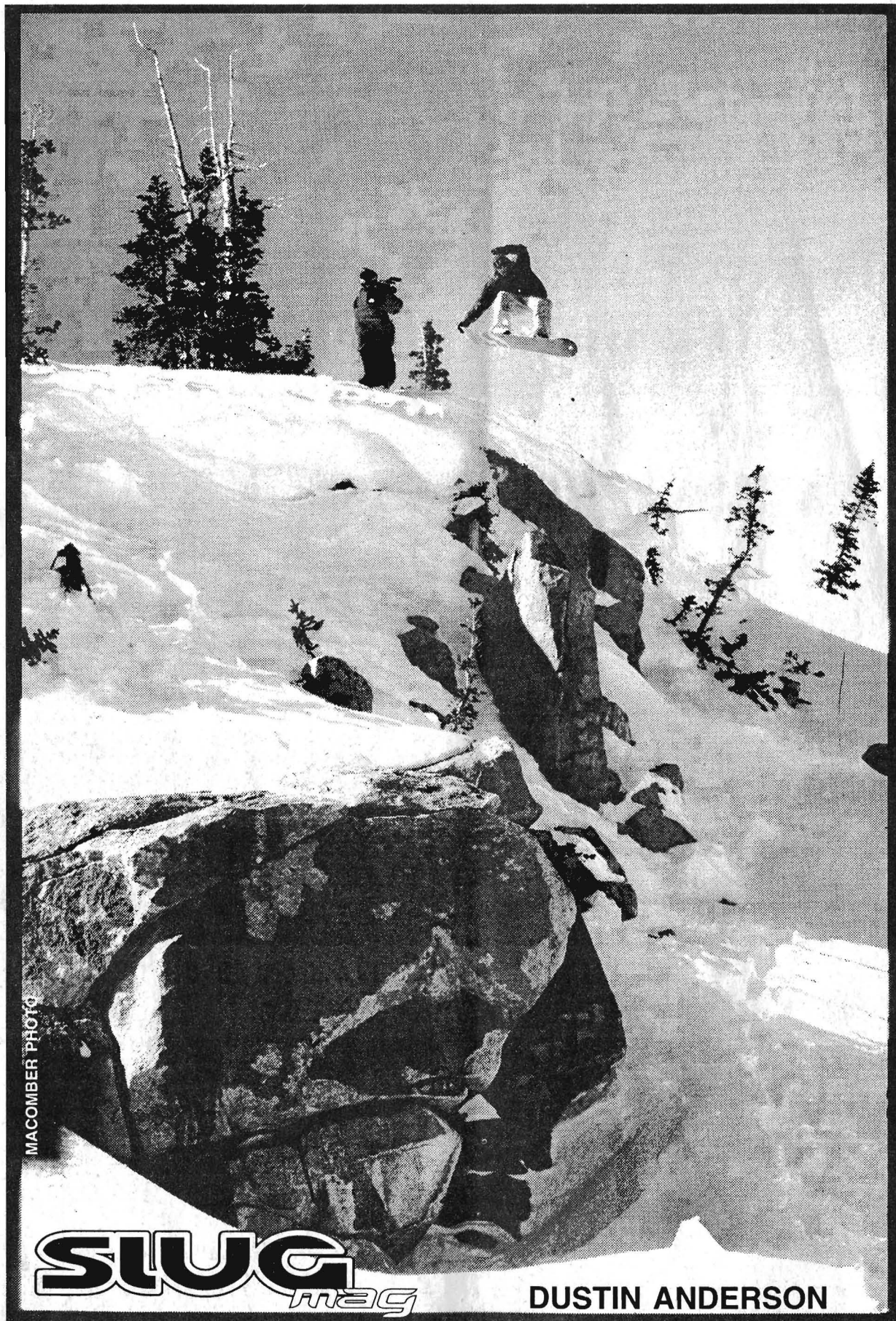
**JANUARY 25, 2003
BRIGHTON RESORT**

Photo: Nate Millard / Rider: Josh Issac

Register at Brighton 8am day of contest.
Competition starts at 10am sharp.
Men & Womens Divisions 17- / 18+ / Open.
Entry Fee \$25 w/ Season Pass \$35 w/out.
Snowskate Session, DJ, FREE swag.
Still have questions? Call us. 801.487.9221

Helmets required. Demo Available on site.

UNDER 18 NEED PARENT OR GUARDIAN AT REGISTRATION



MACOMBER PHOTO

SLUG
mag

DUSTIN ANDERSON

GEORGE OAKLEY Mt. Hood, OR.

SLUG: You're both on the **Park City All-Stars**. What's that like?

CE: It's awesome. I'm so stoked there is a good park in Utah now. Every Saturday they open up new stuff.

GO: We have a super cool park and a fun bunch of guys to ride with. We've got the best park in Utah because of the rider input. I live with **Jim Mangan**, the park manager, and he's really receptive and open to all of our opinions.

SLUG: Each team member gets to design their own rail. Can you guys describe yours?

CE: I made some modifications to this rail that make it different from other double kinks I've made in the past. This one is a double kink; 10' down, 8' flat, 15' down with 20-degree kinks. It should be super fun. It's challenging, but once people get it dialed they will be able to do tricks on it.

GO: I like the C-bow [Rainbow and C-rail mixed] a lot. There are a

other activities do you do?

CE: I'm really into tubing down rivers. I'm part of a crew in Oregon called the **BWT** (Brightwood Tubers). Other than that, I'm starting to get into badminton. It's totally fun and challenging. Other things that I do are hiking, and making furniture.

GO: I suck at tubing. My part might be cut from the video. Besides snowboarding, I don't do much.

SLUG: What are your guys' plans for this season?

CE: I'm going to concentrate on filming for **Robot Food's** new movie. Last year I had too many obligations and injuries distracting me from filming. This year I'm doing 2-3 contests, and then filming.

GO: I'm going to do a few contests: *Triple-Crown's* and *Grand Prix's*. I'm filming with **Cory Smith** on the new **Smith Optics** video. I'm also filming with **Alex Gishner** for the new **ANM** (A New Movement) Productions film. I'll be on the road a lot to shoot and compete. I'm not completely sure yet. There are a lot of opportunities opening up. I'll be back at Windell's Snowboard Camp next summer.

SLUG: Since we are a music magazine, what's your flavor?

GO: I listen to a lot of different music. I don't get stuck into any stereotypes. I listen to a lot of random hip-hop like **Talib Kweli**, I'm stoked on **Form of Rocket** too.

CE: I would have to say indie bands. I've just started listening to **Ceaser's Palace**, and I also like **Le Tigre**. That's just a few. Right now nothing is playing in my ears because my IPOD

HUMBLE WITHOUT REASON: PARK CITY ALL-STARS GEORGE OAKLEY AND CHRIS ENGELSMAN

By Austin Smith

I met **George Oakley** two years ago at Windell's Snowboard Camp. He was one of the only modest riders on the digging crew, yet one of the best. That whole day, he hiked the half-pipe listening to his minidisk player while goofing off, and still landed some of the biggest Backside Michaelchucks and Ally-Oop Double-Chucks I'd ever seen. I think it's safe to say that George is absolutely one of snowboarding's most promising riders.

Chris Engelsman needs no introduction. By placing in the top three in almost every contest he enters and starring in tons of videos every year, he has become known in many a household. I've known Chris for a few years and can attest that he is one of our sport's most modest and nicest riders. Although he has ridden most of the world's snowy hills and cities, he still calls Utah his home.

SLUG: For starters, Goofy or Regular?

CE: My stance is set up goofy, but I mostly ride switch.

GO: Regular.

lot of good rails, like **Coufter's** rail: it's a downhill rail like one you would find at a supermarket or something. I'd guess it's about twenty-five to thirty stairs in length with a flat take-off. **JP's** S-rail is fun too.

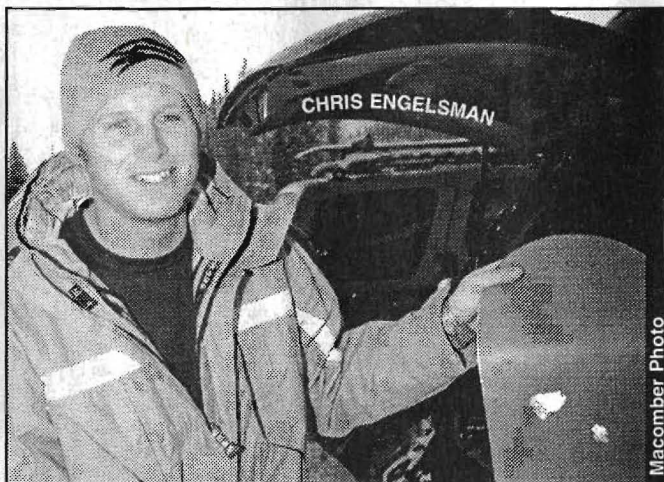
SLUG: George, you were a forerunner in last year's Olympic Halfpipe event. How was that experience?

GO: The pipe was really good. We'll have that same pipe here again this year in the same spot. **Pat [Malendowski]** is coming to build it again in exactly the same way. Forerunning in the Olympics was one of the best experiences of my life. It was really cool to see all those people cheering me on.

SLUG: I know you guys are big on the free-style river tubing scene. What

crashed. So I have no music.

Look for both Chris and George in all your favorite videos next year as well as your favorite shred spots. They're sure to be ripping wherever they are.



Macomber Photo

54 40 or Fight!

31 Knots

-JOSH SCHUERMANN

**A Word Is Also
A Picture of
A Word**

"Shape misshapen and it's all excitement" described best by 31 Knots front man Joe Haegge. Both tangled and complex, each song seems to veer almost out of control before stabilizing as something entirely different. Traveling from aggressive and furious rock to piano solos and Latin guitar licks, each song is unique to the previous and never really gives the listener a moment to catch their breath. Through gifted technique, this Portland trio has reshaped my beliefs of the structured song. These mathematicians have broken the codes and come out with a new formula. They taught me the word 'myopic', so I may see clearly.

54 40 or Fight!

Abilene

-MASE

**Two Guns,
Twin Arrows**

I honestly do not know what to make of this album. My first instinct was to categorize Abilene in a rising genre that should be called "far to artsy to be any good." So I took a break to get past my initial stupor, found my artsy thinking cap, and tried to approach the album from that viewpoint, which still didn't work. Abilene is composed of drowsy, out of tune guitar, incoherent screaming, and a very random, out-of-place trumpet. Their sound spawns from a failed trial marriage between ambient jazz and screamy, emo-core. Now, I pride myself on being very supportive of new twists, so it is not like I didn't give these guys a fair chance. I just think that a lot still has to be said for melody, rhythm, and god-given talent; I'm just not ready to accept the "music is anything you make it" philosophy. These guys are just trying too hard.

Alien8

**Acid Mothers Temple &
the Melting Paraiso U.F.O.**

-Davey Parish

Electric Heavyland

Acid Mothers Temple set aside the folk and droning ambience, and strip down to a 5 piece rock core ala their touring group to focus their full force on heavy space workouts. Against the electro gasses emitted by the Higashi Hiroshi/Cotton Casino analog nebula, Koizumi Hajime lays reference points in the space time continuum. Tsuyama Atsushi climbs the ladder of thud and Kawabata Makoto fuels the rocket they assemble and hurtle through the universe. Tsuyama/Koizumi build and destroy walls of stomping, circling planets. I picture Kawabata summoning Hendrix, Paul Leary and beyond, fueling the rocket of sound. Stars flashing, space whisper by Cotton has been cranked to a moan, perhaps mirroring the clitoral like stimulation of knobs. Every great prog/kraut/acid rock moment is briefly touched upon, bent and obliterated. Played live, you will be destroyed, I swear. Orgasmic space is the place.

On the Rag

All or Nothing HC

-DAVE BARRATT

**Search for
the Strength**

There should be more females in hardcore. As much as I eat, sleep and breathe the 'core (and listen to it literally 12 hours a day), it seems like a bunch of sweaty, shirtless dudes in a man-only mosh pit is rather gay. All or Nothing HC's Renae Bryant is smart, opinionated and a great screamer. I admire her lyrics for making the female perspective more understandable to us stupid males. Particularly in the song "Knife to my Neck," which is about a brutal sexual assault she endured several years ago. Musically, All or Nothing HC are upbeat yet thrashing, like Uniform Choice or Skins, Brains & Guts-era 7 Seconds. The recording on Search for the Strength is fucking raw and sounds live, just as any self-respecting DIY hardcore band would have it.

Thick Records

The Arrivals

-KEVLAR

**Exenator
Orange**

This album is a juggernaut of ungodly power pop-punk that reminds me at times of Face to Face and at others of an American version of The Buzzcocks. Some tracks speed by so quickly that it is hard to tell when some end and some begin, and that, ladies and gentlemen, is a good thing when the mood strikes to listen to a cathartic record. When The Arrivals decide to explore the melodic side of punk, they write catchy tunes that are so rid of cliches and watered-down mediocrity that it hits like a breath of fresh air. A disc of refined, pure and untainted power-punk that is both catchy and respectful.

Lava

Authority Zero

-MONKEY 732

**A Passage
In Time**

The cover of this album has an image of spark plugs. I assume the metaphor of an internal combustion engine was symbolic of this band's horsepower. Their name, Authority Zero, seems to imply that the band is going to make socio-political statements about abuses of power, etc. There's even a "parental advisory" label (marketing trick). I push play and the intro sounds like the clink of bottle to glass as scotch pours and you can hear what I think is duct tape being unrolled. Oh boy, this is going to be vicious. Then it all changes. This is slow and "beautifully sad," like a flowing brook with a solitary leaf floating on top. Nothing but artificial sorrow. Song 8 is a piano solo. This is a nice example of corporate marketing & packaging trickery by people who dream of being involved with a chick-flick soundtrack. I also believe these guys are formally trained. That's the big problem, these guys know how to play too well but wish they couldn't. Oh, all four of them have goatees.

Arena Rock

Creep Lagoon

-STAKERIZED

**Remember
the Future EP**

Sometimes nothing fails like success. Over the course of several years Creep Lagoon had worked itself up to a shot at the majors with last year's album, Take Back the Universe and Give Me Yesterday, released to critical acclaim and opening spots for GBV. But then that lineup imploded, and founder Sharky Laguna reformed the band in his native San Francisco to record this set, a seemingly modest effort in several ways. There is a definite air of resignation in these five softly played songs. They don't seem to stake out a lot of territory, but express a lot more folksy profundity than the old bombast. Laguna & co. may feel they have "So Little To Give," but you can't help but feel that they are at least closer to giving their all. "I'm living on day old bread... trying to keep my dreams alive," he sings, and their future might not be all that dim.

Get Hip Records

The Cynics

-KEVLAR

**Living Is the
Best Revenge**

Garage rock with a 60's psychedelic vibe is some of the greatest music coming out of today's indie scene. The Cynics are no strangers to this style of rock n' roll. They have been perfecting their craft of bombastic compositions for a very long time now and it shows with this well-crafted and very engaging platter. What makes The Cynics a true find is that they can write pop songs, such as "She Lives (in a time of her own)," "Revenge" and "Marianne," that are not corny. After showcasing their melodic side, the band then reaches into the depths of the raging rock n' roll vibe with tracks like "Turn Me Loose," "The Tone" and "I Got Time." Fans of The Mooney Suzuki, The Forty-Fives and The Boss Martians will not want to delay in picking this one up.

PNK Records

The Dubnicks

-CARLY

**Rejection
Builds Character**

The Dubnicks are a band that isn't afraid to be exactly what they are: a catchy pop-punk band. This, their sophomore album, is pop-punk that's not afraid to admit that it's poppy. "I see what we do is an extension of what bands like The Descendents and Weston did before us-they were never afraid to write songs that might be considered poppy by their peers-they just followed their own path, and to me, that's what the true essence of punk is all about," says Phil Dubnick, who handles the lead vocals, guitars, keyboards, tambourines, production, and songwriting. The lyrics are a notch classier than those of most pop-punk peers, but have this humorous "I'm a geek and I know it" vibe that I find really refreshing. To a band that is more punk by playing it poppy, I congratulate you on a great record. I'm addicted.

CD Reviews

TKO Records

Electric Frankenstein

KEVLAR Listen Up, Baby

with Frankenstein, then these fans will want to sink their fangs into this re-issue of their classic disc. Not only have they re-mastered the album, which many people swear is one of their best, but it also includes a couple of B-sides and singles. In other words, this disc is a worthy addition for Frankenstein fans who are dying for something new, while those who want an outstanding intro to the band will do right by picking up this stellar re-issue.

Childlike Records

Val Emmich

STAKEDPEDI Slow Down Kid

At the ripe old age of 23, Val Emmich can croon a lyric like "The Boy Who Cried Wolf" without a trace of irony. With the keyboard-laden arrangements, too much speed doesn't seem to be a danger, but he has said, "This album is about a person who thinks too much." Maybe as a student at Rutgers he feels a need to slow the mental wheels occasionally, but with all the care he's put into these songs, they don't seem overthought at all. The guitar solo on "Shock" does just that, and the six-string assault of "Unstable" might make you wonder if the title fits. But there is enough variety on the sonic spectrum, and a voice that already recalls people like Rufus Wainwright, Joseph Arthur and even a little Pete Dinklage, to make this one of the notable debuts of the new year.

54 40 or Fight

Eyes of Autumn

CARLY Hello

I liked the first song on this record, "Fire Creates Like Machine," but from then on, things got progressively worse, and by worse I mean really boring. This three piece from Seattle ranges in age from 17-20 and Hello is their debut. There is entirely too much dead air (at least 2:13 in every song) to hold any interest for the average Hmmm, maybe when they reach drinking age and receive some liquid inspiration, they'll be a little bit more interesting, but for now, only use this record in case of insomnia. I tried, but I just couldn't get into it.

Imusic

Folk Implosion

JOSH SCHEUERMAN The New Folk Implosion

Some Sebadoh fans might have felt alienated from the last couple albums fronted by Lou Barlow. Heaven knows I was a bit skeptical when I first listened to this new Implosion. I can now wipe the slate clean about my feelings for Lou Barlow; I know he has for himself. This tough poet has finally shaken his demons and spent quality time writing good songs again. Forming a brand new band with some brand new skin, Lou has returned to his heart-broken tales, but sounding more like a veteran. Whether the lessons he's learned have changed his view of the world or just of his life is yet to be known. However, the poet is back in the game and looking for a few more tales to tell. Songs like "Leaving It Up To Me" and "Pearl" show the old Lou that penned "Beauty of the Ride" and "Social Medicine," while "End of Henley" and "Fuse" map out the new rock directions he's venturing. The fight is over, and the journey now continues.

Equal Vision

Good Clean Fun

DAVE BARRATT Positively Positive 1997-2002

Good Clean Fun reference the late 80's Revelation straight-edge sound perfectly. Think Chain of Strength, Side By Side and Youth of Today. A million and one youth-crew bands have done the same thing, but Good Clean Fun redeem themselves with memorable songwriting and lyrics. Their lyrics approach brilliance by covering typical hardcore song topics with humor instead of self-righteous, heavy-handed seriousness. For example, "Speaking for a species that can't speak/I'm talking about the slaughter of the innocent and the weak/It's time to take the dying out of what we eat/It's time to beat the meat..." My only criticism is that Equal Vision is a big label that can afford to do nice layouts, and the CD booklet should have included all the crucially funny artwork from the records compiled on this album.

Fantastic Plastic

Ikara Colt

CARLY Chat and Business

In a world with entirely too much popular "garage-rock" saturating the radio, London's Ikara Colt exists on their own non-radio friendly plateau. While The (comatose) Strokes would like to call what they do rock n' roll, it's just not. And no thanks to them and the bands like them, the youth of America are left with the impression that today's is boring and trite while trying to be artistic. Such is not the case and Ikara Colt. The guitars scream, the vocals conquer unexplored, monotone frontiers and the rhythm section is just plain new and loud. Standout tracks include "One Note," "Sink Venice" and "Belgravia." I dare you to find a more innovative and caffeinated record.

Ant Hill Mob

Joe Coffee

MONKEY 95 Bright as the Stars We're Under...

Of all the new music out there, rarely do you find something original. Joe Coffee is a NYC band that's been around for several years and has finally released an EP. This band can't be defined by a specific category. Typically, they will be associated with hardcore because the singer is the Rev. Paul Bearer of Sheer Terror, one of the most original hardcore bands ever. I say this because no one before or after ever sounded like them. Bearer (who Lou from Sick Of It All dubbed "the funniest man alive") said he has no interest in making music for kids. All he has to say to them anymore is "be nice, shut-up and buy a t-shirt on the way out." The band is attracting fans that know nothing of Sheer Terror while still appealing to those old hardcore gluttons. This album is diverse in speed, emotion and subject. It is hard, tough, has undertones of heavy rock like you've never heard and is making people start to notice that Bearer is one of the most talented lyricists today. In the same way that Sheer Terror destroyed the boundaries of a music genre, so too will Joe Coffee change music in general. It just won't be noticed by the masses, which will prove their credibility.

Arco Records

Liars/Oneida

KEVLAR Atheists, Reconsider Split EP

Two of the most bizarre, non-traditionally structured bands that will make you dance until you puke. Liars are the reason I picked this disc up. I saw them open for The Jon Spencer Blues Explosion at X-Scape a few months ago and they blew me the fuck away. Crazy manic rhythms that pulsed with a beat that drives one to shake and twist. The guitars and bass are fornicated in a mix that is like a tweaked out "Kid A" by Radiohead. The very tall lead singer rants over distortion anthems of sensual delight. On this split EP, Liars cover a song by Oneida and then play two of their own tracks, which are much more raw and spastic than anything else previously recorded by the band. Oneida is a group that is similar to Liars in the deconstruction of music, but they have their own identity and even use an indie-rock structure on one of their own tracks. Oneida provides two of their own tracks and showcases their version of a Liars song on the third. Liars fans will certainly want to track this one down, and those who are unfamiliar to the band will want to explore the depths of the Liars sonic art experience.

High Times

MF Doom

Special Herbs

-J-Ross

Vol. 1 & 2

This is a collection of instrumental tracks produced by MF Doom with contributions from DJ Spinn and Cucumber Slice. Some of the songs are non-vocal versions of tracks taken from his album "Operation Doomsday," and the rest are from vinyl releases. An album of all instrumentals might be a turnoff for some, but these songs are full of soul and will appeal to anyone who feels the funk. This isn't the most progressive sound of today but it has all the right ingredients. This music is just as good for moving butts as it is for getting wicked in the bedroom. Pick up last year's classic "Operation Doomsday" for the full effect.

Go Kart Records

Manda and the Marbles

More Seduction

-CARLY

Picture the four-chord wonder legends that were The Ramones, but substitute the long, lanky Joey with a sultry, blonde female vocalist and you have Manda and the Marbles. With a tempo you could set your watch to, repetitive, chorus-driven lyrics and a simple and loud bass line, the influence of The Ramones is as obvious as the nose on Joey's face. However, I do like the album. It's minimalist and melodic. It's fast and sugarcoated. The vocals bring in a Go-Gos/Bangles flair and make the record a new wave pop-punk classic for the 21st century.

Eastern

Nighthawks (Cage & Camu Tao)

-JARED RUSSELL

Nighthawks

Cage & Camu Tao have teamed up for a concept rap album based on the 1981 action movie starring Sly Stallone & Billy Dee Williams as NYC cops on the trail of a foreign terrorist. Taking on the roles of these two cops, these songs are tales of crooked cops surviving the mean streets. This is an album that makes me wonder how it got past the drawing board, but it is unique and holds up a little better than I expected. The music has a certain 80's synth feel to it and all the lyrics are tied into the movie theme. This is a look at urban corruption that will have as little significance now as the movie did 20 years ago.

Better Looking

No Knife

-CARLY

Riot For Romance

There is so much going on in every song on this record that I find it hard to distinguish what I like most. The vocals are remarkably clear, even through the echo-y, distorted filter on most tracks, so I like them. The guitars are technical at times, simple and stark at others (like on the wordless "May I Call You Doll"), and always non-traditional, so I like them. The bass is funky (meaning: inspired by funk, not meaning: "Your new purse is like so funky!"), so I like it. The drums tie everything together, so I like them. Basically, there's nothing not good about this record. Though No Knife has kept us waiting for three years for a third full-length, they can now be forgiven and we can all carry on with our lives. The bottom line: strong, angular, indie rock that rocks.

yourmouth.com

Nuts In Your Mouth

-SHAME SHADY

Guaranteed To Like It If You Got a Ass

Back in 2000, these idiots' dreams of opening for Wyclef Jean at the annual Yale Spring Fling were rained out. Boo-fuckin'-hoo. This is a clear case of how the affordability of recording technology and kids with too much time to kill will be the decline of Western pop-culture. These space rangers cross hip/trip-hop with electronic lo-fi blips and guitar sludge to cook up what they're marketing as Pimp-hop(TM). This wack plastic is splattered throughout with extensive stupid skits that only serve to illuminate the rather obvious fact that NIYM is definitely a better band than a comedy act. The only socially redeeming aspect I can find is that it is self-released.

Polyvinyl

Rainer Maria

Long Knives Drawn

-STAKERIZED!

Rainer Maria unleashes guitars on their fourth full-length album, as hard-edged and angular as the sweep of a well-honed blade. This band, two-thirds of which met at a college poetry workshop and named themselves after two-thirds of a renowned German poet, is nothing if not lyrical. What is amazing is that, through all the bitterness of loss, hope shines through in Catherine DeMarais' vocals, themselves as clear as sharpened steel. "Mystery and Misery," she sings on the song of the same name, "can be a source of passion," and the emotion on this album could have been hauled to the studio in a semi-truck. But it's tinged with that poetic voice that transforms even biting pain into something to look at in wonder. "Ears Ring" like that telephone call that you keep waiting for, and can't bear to answer.

TKO Records

The Riffs

-SHAME SHADY

Underground Kicks

Another honest platter of classic, toxic tales of the youth who are allowed to fall through the cracks in the American Capitalist Dream. All of you who think that Sum 41 is punk need to wake up from your Doritos daze and sniff the Riffs! At first glance, this may appear to be gratuitous junkie punk. But on closer examination, you'd best recognize this is unadulterated punk-fuckin'-rock with a heart. The Riffs are creating their own mythology in a gutsy attempt to salvage an ounce of pure hope in a desperate and unforgiving culture. They ain't doing it for \$ - they do it for their friends. Includes a re-recording of the Champions' "In the City" and a dirty version of Lou Reed's "Waitin' for the Man." Caution: Not for the weak of character.

Victory Records

River City Rebels

-KEVIN

No Good, No Time, No Pride

This is some great, kick-ass Oi! style street punk. These guys take Rancid-influenced socio-political punk and add a twist to it by including a horn section. With the horns, the band goes from writing engaging and catchy songs to in-depth masterful tunes that are neither boring nor mediocre. Great songs like "Aborted," "Life's a Drag" and "Crush" show the group's skillful songwriting, but the lyric writing on these tracks is what will put a smile on the faces of those who like thunderous retro-sounding gutter punk. River City Rebels will definitely hit all the right chords for those fans of The Clash, Snuff and The Distillers. With so much mediocrity out there cashing in on the punk catch phrases and cliches, it's great to see a group that tries really hard to write something worth spending ones' money on.

Pop Sweatshop

SPIV

-STAKERIZED!

Don'tcha Know

Chris Barber's group, SPIV, has been groomed for the power-pop sweepstakes by guru Ken Stringfellow, who has sort of become this generation's indie Todd Rundgren. He helps out on all instruments in addition to production, engineering and mixing duties. It sounds a bit like Barber's been taking song writing lessons from the former Posies frontman, but he adds an exuberance not as evident on Stringfellow's own, otherwise brilliant, recent releases. In this world, "Everybody's a Rock Star Tonight," at least in the hand-clapping, falsetto-voiced Stringfellow mode. Not that that world is such a bad place to inhabit. Photo of stockinged leg model Christine Holden is almost an exact allusion to an old Cars album cover, for another retro ear and eye candy reference.

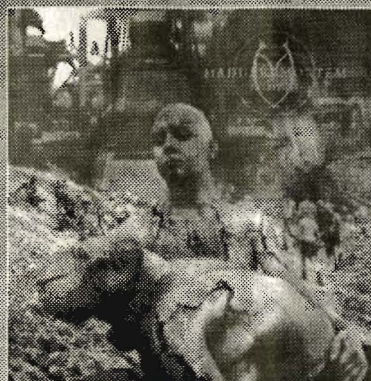
1. nightingale - alive again



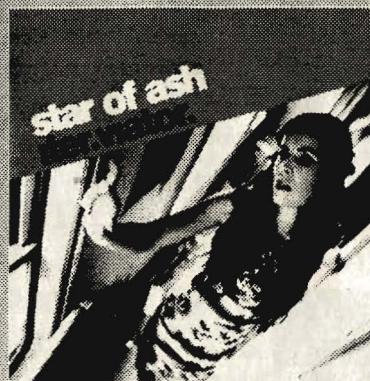
2. Ulver - Lyckantropen



4. madder moriem - deadlands



3. star of ash - the motor



1. Part IV of the Breathing Shadow series, this highly anticipated album by Dan Swano offers magical tunes for fans of hard rock and melodic metal.
2. ULVER offer the original soundtrack for the Swedish short film Lyckantropen by Steve Ericsson. Expect an exciting blend of experimental soundscapes, dark undertones and haunting passages.
3. The new solo project of Heidi S. Tveitan (Peccatum) with members of Emperor and Ulver offers a poetic and graceful drama with melancholic arrangements by strings, keyboards and voices.
4. Deadlands offers rich stylistical varieties, moody and challenging song structures, extremely unique female vocal renditions, and exceptional guitar arrangements.

The
End Records
www.theendrecords.com

CD Reviews

Victory Records

Snowdogs

Deep Cuts,
Fast Remedies

Their name made them seem like a Jackass or CKY-inspired snowboarding band and initially turned me off, but once I finally put Deep Cuts, Fast Remedies in my CD player, I was pleasantly surprised. Snowdogs aren't doing anything groundbreaking or revolutionary, but they are responsible for an entertaining, somewhat safe album that I would love to see performed live. The music itself isn't necessarily typical because it brings in horns, accordions, singing children and a Paul Simon cover, but the delivery of the music is a hybrid of Goldfinger and The Offspring (now you see what I mean by "safe"). The brothers Leppanen (who make up 2/3 of the band) "dropped the piano lessons, grabbed a couple of guitars and formed a rock band. After all, Grandpa told us not to!" Ahhh, rebellion. They must be punk rock.

Go Kart Records

The Soundtrack of Our Lives

Stakeholder Behind the Music

The latest next-big-thing on the Universal roster, this Swedish band has seemingly compiled a songbook of recycled 60's and 70's psychedelic bands and recombined them into the radio-friendly tunes of some alternate universe. That doesn't make this anything approaching original, but the ability to ape the mannerisms of old masters like the Beatles takes no small amount of musical ingenuity. "When it comes down to dust," sings Ebbot Lundberg, "you're such a lightweight after all." And then on "21st Century Ripoff," he rationalizes "Every one's been cheated by the 21st century," supposedly since there is no real rock n' roll anymore. Who is the joke really on? Who do they think they're fooling?

Department of Records

Starless

Reveal

To Sleep:
Perchance
to Dream

I approached this disc thinking that it would be amazing, since Starless is also the name of the band Shiner's third disc. After a couple of tracks, I realized how wrong I was. This disc reeks of things unmentionable. The songs try to be complex and artistically constructed, alternating between melodic pianos, guitars and strings that build to a crescendo of emotionally drenched guitars that delve into the electric and amplified realm. However, for Starless it does not work at all. The songs bored the hell out of me, and fell flat on their face. This disc is structured like an epic concept album, but the only concept that Starless excels at is writing mediocre cliché riddled songs that would make Top 40 hit makers blush.

The Return

Templars

Monkey Joe

The original Knights Templar were a sovereign order of warrior monks instrumental in the Crusades. The Pope decided he didn't like the Templars and had them all arrested on a Friday the 13th in 1307 (that's how it became known as the day of bad luck). As the theory goes, the Templars who got away started a secret society in which to hide: they became the Masons. The Templars were badass medieval knights, but some paranoids would argue they are a prime reason the Muslims of the Middle East hate Masonic-based America. So maybe it's appropriate that a skinhead Oi! band would be named after a divisive group of religious zealots. However, the Templars band is not racist, just classic English style-skinhead Oi! These two albums are stylistically diverse. But let's be honest, at times Oi! can be goofy, and they're being serious which makes it even more hilarious. The albums aren't bad; you just have to be a die-hard Oi! fan and see past its cheesiness in order to enjoy.

Hellnote Records

Throw Rag

Reveal

Tee-Tot

If The Cramps and Deadbolt were to ever have a bastard child it would definitely resemble Throw Rag. A volatile combination of rockabilly, psychobilly, honky-tonk and rock n' roll is the altar that Throw Rag worships at with stunning effect. What really gives the band an edge above all the other groups in this genre is the inclusion of a guy who plays a custom built, old-fashioned sock washer that has a hotel-bell and conga bells attached to it. Plus, the lead vocalist has some pretty impressive vocal ranges that thrust the lyrics to the forefront of the dark crashing noise that the band tears through masterfully. Tracks like "Beast in Me," "Table 4 Three" and "3-D Cross" roll with aggressive menace by using tales of deals with the devil, the evil in man and drinking whiskey and gin. After having seen these guys open for the Supersuckers at Liquid Joe's on Dec. 2, I know that this disc does not do their over-the-top live show justice, but it is still worth every penny for its repeated listening value. Keep on the lookout for a new disc by them in the near future.

Misra

Jenny Toomey

Stakeholder

Tempting: Jenny
Toomey Sings the
Songs of
Franklin Bruno

No slouch in her own right handling the finely sharpened pen of bittersweet songwriting, Toomey covers a set of Bruno (who is both literally and figuratively a figure of deep thought) as a UCLA philosophy professor in real life. "Your Inarticulate Boyfriend" opens with a Tijuana Brass-like horn section backing the complaint that "he can barely form a compound sentence," in order to state an ex-lover's case, which she isn't about to do for him. Toomey's voice is so ordinary sounding that it's like she's telling a story over a late night cup of coffee, but it's also so expressive in spite of that it adds another layer of meaning to the vignettes that examine the complexities of post-modern love. I know the difference between genuine and counterfeit," he/she exclaims, more than a bit tongue-in-cheek. The triangulated force of his words, her voice and the subtle instrumentation, including strings and Bruno himself on piano and guitar, makes this set almost more like a collection of ballads from the 50's or early 60's than current trendy faves. A literate romance? The possibilities are tempting, indeed.

The Militia Group Records

Tora! Tora! Torrance!

Reveal

Get Into It

Guitars and bass played with wild abandon coupled with high-pitched schizophrenic vocals. Think of Drive Like Jehu with a rock n' roll backbone. This album is not for those who like simple and pop-filled anthems. The complex arrangements that are a lesson in mathematics and, as much as I tried to dismiss this as something ugly and non listenable, I find myself fascinated and perplexed at the disjointed brutal rhythms that pulverize the senses with compositions that are both jagged and tortured. Lyrics are meth-induced trauma, blurring out some scary images that compliment the music. Beware, at first listen the instinct is to toss it across the room. After the second and third, the tendency is to shake the head in disbelief at how all out noise can become catchy and engaging.

Digital Hardcore

Various Artists

Davey Parish

Don't F**k
With Us

Digital Hardcore opens up shop in America with this 3CD set featuring 35 artists on 66 cuts. Ronin opens up the set paying homage to Digital Hardcore boss Alec Empire, sampling his classic "Destroyer." Empire declares America the new breeding ground of Digital Hardcore style music in the liner notes/manifesto. The American artists inject breakbeat madness, hip-hop scratchadelia, television samples, industrial guitar machine mantras and cut-and-paste foolery into the menagerie of anarchy shaped by their Eurasian counterparts. Many seem to be intentionally using elements of past styles of sound in a "fuck the future" recycling. You can pick out influences, even nu-metal (Aphex, Manson), but most often that of Empire or Atari Teenage Riot. Who survives this opening round to make more DH recordings? I'm a sucker for the stuff like Edgy and Replicant Impulse or the whacked-out space of Ukuohambana. My other bets are on the multiply-appearing Knar, Schizoid, Mike V2.0, The Shizit and Ronin. Best song title: "Pre-ejaculation Makes the Girls Feel Pretty" by Hawaiian Shirt.

CD

Reviews

Present: Eastern Conference Allstars 3

Various Artists

The High & Mighty
Present: Eastern
Conference Allstars 3

JARED RUSSELL

This compilation showcases new tracks from Eastern Conference Records' current artists, including High & Mighty, Cage, Copywrite, Smut Peddlers, Tame One, the Weathermen and Nighthawks (Cage & Camu Tao). As most compilations go, some tracks are better than others. There are skills at work here but I can't relate with the subject matter. This shit might work for gangbangers and jocks, but doesn't cut it for me. This is a fine example of current underground East Coast rap and will go over well with many rap lovers, but won't hold much interest for old timers or futuristic beatheads. Mediocrity reigns supreme. Rest in peace Jam Master Jay.

Steve Von Till *If I Should Fall to the Field*

DAVEY PARKER

On *If I Should Fall to the Field*, Neurosis' Steve Von Till makes the jump from experimental heavy band to singer/songwriter, much like a young Nick Cave or the middle-period Michael Gira's work with Swans. Von Till's deep, whiskey-smooth baritone envelops the stark compositions with warmth. Acoustic guitars, Hammond organ, banjo and fiddle blend with some more electrical fare and lend depth to the dramatic renderings. The feel is very autumnal and wintry, with earth-rooted paeans titled "To the Field" or "This River". Von Till's reflection of the alienated bewilderment suffered during that time of darkness in the life cycle. "Am I Born to Die," is a slow burning, heart aching half cousin to "Amazing Grace." "The Wild Hunt" ruggedly showcases something else that permeates the album: loner post-western balladry that laments like the ghosts of vanishing ghost towns.

Whiskey Rebels

MONKEY 1234

Self-titled

Small-time punk can be the most fun and genuine sound in existence. The Whiskey Rebels are fast-playing, down and out Sacramento, CA street punk. The name comes from the Whiskey Rebellion of 1794. See, this means the band is good: a name with historical context involving our need to have fun at the best possible value means there's more fun you can buy. Their lyrics also tell personal tales of life on the streets (gots to be worse than the mean streets of Salt Lick). This band doesn't seem to have outrageous aspirations to hit it big. They don't tour outside of northern California much. They play for fun and that translates into true punk. The music is furiously quick and catchy in a highly-addictive-for-what's-bad-for-you sense. Go and place your order at the most talented dealer of audio toxicity, the Heavy Metal Shop.

Gary Wilson

STAKERIZED!

Forgotten
Lovers

It's one of the strangest comebacks in the music world: 25 years after recording his album, *You Really Think You Know Me*, Gary Wilson's re-debut was released last year. That oddball mix of cheesy pre-new wave period keyboards, lounge jazz rhythm sections and his near-stalker obsessive vocals is on its own planet, only remotely resembling maybe early Pere Ubu. These lovers aren't forgotten, dude, they're running in the other direction! It's really funny on his second collection when he takes titles of hits like "In the Midnight Hour" and "I Wanna Take You On a Sea Cruise" and constructs completely original songs around them. "You are what I want every night/you look like something I'd like to kiss right now" is a typical lyric. The once lounge pianist/adult bookstore clerk is actually touring on these releases. Watch for the tuba bass line on one of the cuts.

**Bob Moss Live in Concert @
On the Screen! @ @ @
3 Music Videos! One 20 Minute Feature!**

Plus SPECIAL FAB GUEST @

Unreleased 8 minute Centimeters Video

Bob Moss will Play & Sing Covers
of Frank Sinatra on the 5-string BANJO

ELVIS on GUITAR & BANJO

DAZLING original Instrumentals

Plus Original SONGS! some Unreleased

Also a MINI-ART SHOW @

featuring Bobs famous Deseret Alphabet Art

@ At the UTAH FILM & VIDEO SOCIETY right @
next to Symphony Hall, 20 S. WEST Temple

\$6 Gen. Admission, \$5 students 8PM JAN 24th

For More Info Check Website www.UFVC.ORG

CD INSERTS

POSTERS

STICKERS

We'll put
some
meat in
your ass.

systematic
design

270-8888

Daily Calendar

Submissions for SLUG Calendar are due by the 1st of the month. Fax to 487-1359 or email dickheads@slugmag.com

Sunday, January 5

Optimus Prime- *Monk's*
Breakbeat Summit- *Urban Lounge*
Orange Curtains- *Todd's*
Highball Train- *Burt's*

Monday, January 6

LionHeads Records Presents- *Monk's*
Tab Benoit Band- *Dead Goat*
Sticky Feet, The Drip- *Getty's*
Endor, Vaddict, Rated Hero-
Papa Lee's

Tuesday, January 7

Bill Kirchen- *Beatniks*
Every Seven- *The Element*
Le Fore, The Chronies-
Urban Lounge
Shred Betty- *Getty's*
Herbie Hancock, Michael Brecker, Roy
Hargrove- *AbraVanel Hall*

Wednesday, January 8

Steve Lymann Trio- *Monk's*
Pfattie Lumpkin- *Liquid Joe's*
Bill Kirchen & Too Much Fun-
Dead Goat
Cor- *Getty's*
Pee-Landr, 7' Slump,
Electric Botards- *Burt's*

Thursday, January 9

Daniel Day Trio- *Monk's*
Money Shot- *Lazy Moon*
Good Gravy- *Dead Goat*
Lion Dub- *Urban Lounge*
No Intent- *Getty's*
Adapt, Mad Calibre- *Burt's*
Moe- *Harry O's*

Friday, January 10

SLUG's Localized feat. Chinese Stars,
The Coyote Hoods, & Optimus Prime-
Urban Lounge
Tangelwood- *Beatniks*
Wendy Ohlweiler- *Wild Oats*
(*Sugarhouse*)
Erosion 7" Release Party- *Monk's*
Super Diamond- *Liquid Joe's*
Aqua Dulce- *Harry O's*
Inersha & The Amazing Giant People-
Lazy Moon
Stacey Board- *Dead Goat*
Nau Thiz- *Getty's*
Styles- *Todd's*
Highball Train- *Burt's*

Saturday, January 11

Tangelwood- *Beatniks*
Super Diamond- *Liquid Joe's*
Carlos Washington & The Amazing
Giant People- *Lazy Moon*
Zuvuya- *Zephyr*
Aqua Dulce- *Dead Goat*
Redd Tape, Red Bennies, Tolchock
Trio- *Urban Lounge*
Waste Deep- *Getty's*
Flatline Syndicate, Sig 9,
Decadence- *X-Scape (Basement)*
Day of Less, Life Over Law-

The Junction

Some Peoples Kids- *Todd's*
Le Force, The Chronies, Anatomically
August- *Burt's*

Sunday, January 12

Wendy Ohlweiler w/ David Prill-
The Lodge Bistro (Snowbird)
Crazy Town, Hotwire- *X-Scape*
SXS
Flobots, Quis Sound Research-
Todd's

Monday, January 13

From Autumn To Ashes- *X-Scape*
Randy McAllister Band- *Dead Goat*

Tuesday, January 14

Randy McAllister- *Beatniks*
The Word Go, Hello Amsterdam-
Urban Lounge
Wicked Diamond- *Getty's*
Henry Rollins- *Kingsbury Hall*
Lonely Kings, My White Room-
The Junction

Wednesday, January 15

Colossus- *Monk's*
Eek-A-Mouse- *Harry O's*
Poison Candy- *Dead Goat*
Blend- *Getty's*
Sig 9- *Kamikaze's*
Alchemy, Iota, Arkham- *Burt's*

Thursday, January 16

Bronte James Trio Live- *Monk's*
Robert Earl Keen- *Harry O's*
Solid Gold- *Lazy Moon*
Punk Rock Zine Tour- *SLC Public*
Library (Sprague Branch)
Non Profit, Mr. Furley-
Urban Lounge
Room 1134- *Getty's*
12 Mistakes, Castaside- *Burt's*
Nobody Knows, The Drips-
Club Suede

Friday, January 17

Endless Struggle CD Release Party-
X-Scape
Betty's Beautiful Box- *Beatniks*
Helles Belles- *Liquid Joe's*
JW Blackout- *Lazy Moon*
Cruisiliner Ventilators- *Dead Goat*
Satrmy, Acroma- *Urban Lounge*
Lossefunk, Skarekro- *Getty's*
David Lindley- *Zephyr*
Bent- *Todd's*
Shift- *Burt's*
SlamDance Opening Night- *Brewvies*

Saturday, January 18

Betty's Beautiful Box- *Beatniks*
Helles Belles- *Liquid Joe's*
Purdy Mouth- *Lazy Moon*
Piebald, Noise Ratchet, My
Chemical Romance- *X-Scape*
Ghose Town- *Dead Goat*
Deb Graham CD Release Party-
Urban Lounge

Killer Clowns, Edgar- Getty's

Bonepony- *Port O' Call*
Pissed On Arrival, Strong Arm- *Todd's*
This Life, Bohemia- *Burt's*
Utah Winter Games - 6th Annual Big
Air Competition- *The Canyons*

Sunday, January 19

Rubber Butter- *Monk's*
Breakbeat Summit- *Urban Lounge*
You Killed My Father- *Todd's*
Highball Train- *Burt's*

Monday, January 20

John Doe- *Zephyr*
Rick Holmstrom- *Dead Goat*
Peking Acrobats- *AbraVanel Hall*
Dianne Reeves- *Kingsbury Hall*
The Brilliant Mistakes- *Ciccro's*

Tuesday, January 21

Rick Holmstrom- *Beatniks*
Rubber Butter- *Monk's*
One Man Army- *Urban Lounge*

Wednesday, January 22

Daniel Day Trio- *Monk's*
Ghosttown- *Liquid Joe's*
The Rockin' Rinos- *Dead Goat*
The Dirty Birds- *Burt's*
TromaDance & Spike and Mike's Sick
and Twisted Fest.- *Brewvies*

Thursday, January 23

Colossus- *Monk's*
Michael Kelsey- *Dead Goat*
Phono, Listen- *Urban Lounge*
Sigur Ros- *Club Suede (Park City)*
Starmy- *Burt's*
Starmy, Coyote Hoods- *Burt's*

Friday, January 24

Bob Moss concert & Film Debut w/
The Centemeters- *Utah Film &*
Video Ctr
Minibosses- *X-Scape*
Debonaires- *Beatniks*
Gerald Music- *Monk's*
ICBM- *Burt's*
Blues On First- *Dead Goat*
Red Bennies, Chinese Stars-
Urban Lounge
No Intent- *Getty's*
Glen Campbell- *Little America Hotel*
Michael Winslow- *Wiseguys*
Coyote Hoods- *Todd's*
Endless Struggle CD
Relase Party- *Burt's*

Saturday, January 25

ICMB, Mini Bosses-
X-Scape (Basement)
Low-Fi Breakdown- *Dead Goat*
Room 1134, Lokif Daughter- *Getty's*
Michael Winslow- *Wiseguys*
Rodeo Boys- *Todd's*

Sunday, January 26

2+1- *Monk's*

Cursive, Race for Titles- *Kilby Court*
Lossefunk- *Todd's*

Monday, January 27

LionHeads Records Presents- *Monk's*
Slobberbone- *Zephyr*
Juliana Theory, Something Corporate-
X-Scape
Christian McBride, Nicholas Payton-
Sheraton City Center

Tuesday, January 28

Dave Thompson- *Beatniks*
Optimus Prime, Erin Scheffer-
Urban Lounge
Division Of Laura Lee, The Burning
Brides, The Catheters- *X-Scape*
BR549- *Zephyr Club*

Wednesday, January 29

Colossus- *Monk's*
B.C. Grooves- *Liquid Joe's*
GBH, The Forgotten, Toxic Narcotic-
X-Scape
The Alkaline Trio, Paris Texas. One
Man Army- *Brick's*
Southcity Bandits- *Burt's*

Thursday, January 30

Chinese Stars- *Monk's*
Insane Clown Posse- *SaltAir*
Rabbitwitch, Gerald Music, Redd
Tape- *Urban Lounge*
Lossefunk- *Getty's*
Unlucky Boys, Jimmy Flame and the
Sexy Boys- *Burt's*

Friday, January 31

Skint- *Beatniks*
Disco Dridders- *Liquid Joe's*
Harry Lee & The Back Alley Blues
Band- *Dead Goat*
Seconds Away, Take The Fall,
Price of Glory-
Garage Band Central
Metal Meltdown- *Urban Lounge*
Badapple, Alchemy- *Todd's*
Brazil- *The Junction*

Saturday, February 1

Royal Bliss- *Lazy Moon*
Toby Keith- *Delta Center*
The Aquabats, Burning Brides,
Sugarland Run- *Brick's*
Endless Struggle- *Todd's*

Sunday, February 2

Cameltoe- *Todd's*

Monday, February 3

Cold Play- *SaltAir*

Tuesday, February 4

Johnny Rawis- *Beatniks*

Tuesday, February 5

Pick up the new SLUG
-Anyplace Cool!

BREWVIES

Salt Lake's only
CINEMA PUB

slamdance 2003

The film festival by filmmakers for filmmakers kicks off at Brewvies with a big film festival style party on January 17. We will screen a selection of festival films in the following weeks and show the Festival Winners when they have been determined.

TROMA DANCE

FILM FESTIVAL
NO ENTRY FEE

The film festival from the creators of THE TOXIC AVENGER and SGT. KABUKIMAN NYPD and many more.

It's a free marathon screening of truly independent films by people looking for fun, not jobs.

Lloyd Kaufman, Toxie, the Tromelettes will be there with all manner of craziness.

It's FREE, It's one day only, It's from 4:00pm to Midnight, It's Januray 22nd, It's at Brewvies



SPIKE & MIKES SICK & TWISTED FESTIVAL OF ANIMATION

STARTS AT BREWVIES
JANUARY 27TH!

677 South 200 West - www.brewvies.com - film info: 355-5500

Jan 3

The USED

w/ Taking Back Sunday, Blood Brothers, New Transit Direction @ Xscape

Jan 12

Crazy Town

w/ TBA @ Xscape

Jan 13

From Autumn To Ashes

w/ TBA @ Xscape

Jan 18

Piebald

w/ Noise Ratchet, My Chemical Romance @ Xscape

Jan 27

Juliana Theory, Something Corporate

w/ Vendetta Red, Red West @ Xscape

Jan 28

Division of Laura Lee

w/ Burning Brides, The Catheters @ Xscape

Jan 29

GBH

w/ The Forgotten, Toxic Narcotic @ Xscape

Feb 08

Coheed and Cambria

w/ onlinedrawing, hopesfall @ Xscape basement

Feb 08

Ben Kweller

w/ TBA @ Xscape

Feb 13

Reverend Horton Heat

w/ Unknown Hinson @ Xscape

Feb 23

Finch

w/ Movielife, TBA @ Xscape

Tix at Smithstix, phone at 1-877-548-3237, online at utahconcerts.com or @ Gray Whale CD and the Heavy Metal Shop... Xscape is a private club for members

utahconcerts.com

alchemy

COLOR / HORROR / 47 MIN / ENGLISH



NOW AVAILABLE FROM
RED TRIANGLE RECORDS



FOR SHOW DATES, MP3'S AND MORE
VISIT: REDTRIANGLERECORDS.COM



out of control clothing
coming soon ...watch the fuck out!

RINGING IN THE NEW YEAR: 2003!

***50% OFF
ONE ITEM
WITH THIS
COUPON.**

*One per customer not valid
with any other offer & cannot
be used with tobacco
or body piercing.
Valid thru Jan. 2003

SUGARHOUSE
1080 EAST 2100 SOUTH
801-485-2072



ARROW PRESS
165 SOUTH WEST TEMPLE
801-596-2160

BLUE BOUTIQUE

AVENGED SEVENFOLD



Sounding the seventh trumpet

Out Now on Hopeless Records

Out Now!

www.hopelessrecords.com



thrice

The Illusion of Safety
Out Now on
www.subcity.net
SC021-LP/CD



SUB CITY

ATOM AND HIS PACKAGE

ATTENTION!
BLAM BLAM
BLAM.



HOPELESS RECORDS
P.O. Box 910
Van Nuys, CA 91410-0910
www.hopelessrecords.com
© 2003



Available 2/11/03



ENDLESS STRUGGLE



TILL THE END

COMING SOON ON A-F RECORDS

"TILL THE END" AVAILABLE SOON ON CD

DON'T MISS THE RECORD RELEASE SHOW

JANUARY 17TH @CLUB X-SCAPE

(A PRIVATE CLUB FOR MEMBERS)

A-F
RECORDS

P.O. Box 71266
Pittsburgh, PA 15213
WWW.A-FRECORDS.COM

SLUG

JANUARY 2003 ISSUE #169 ALWAYS FREE
UNCENSORED SINCE 1989 WWW.SLUGMAG.COM

ag

JOE STRUMMER REMEMBERED

THE MUSIC!
THE VOICE!
THE MOVEMENT!

—PLUS—

**SPEAKING OUT WITH
HENRY ROLLINS**

**2002 IN REVIEW:
ONLY THE BEST
ALBUMS!**

IN MUSIC WE TRUST